

200

Natural Wealth

by W. D. PERKINS

BOSTON:

G. D. Russell & Company, 26 Tremont Street.

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THE
LAUREL WREATH,
FOR
FEMALE SEMINARIES, HIGH SCHOOLS, ACADEMIES,
NORMAL SCHOOLS, &C.

CONSISTING OF

- PART I.** Musical Notation.
PART II. Treatise on Vocal Culture.
PART III. A Great Variety of Solos, Duets, Trios, Choruses, &c.
PART IV. Sacred Music.

BY

W. O. PERKINS,

Author of "Church Bell," "Golden Robin," "Nightingale," "Starry Crown." &c.

BOSTON:

G. D. RUSSELL & COMPANY, 126 TREMONT STREET.

KUNKEL BROTHERS, ST. LOUIS, MO.

PREFACE.

The most of the music in the **LAUREL WREATH** is arranged for female voices, and is selected with special reference to the wants of female schools and classes. Many of the pieces arranged for female voices may be sung by mixed voices, i. e., 1st and 2d soprano and bass, the alto being sung by bass voices: by which arrangement the most of the music is adapted to the use of schools and classes consisting of mixed voices. Also many pieces arranged for mixed voices, including the sacred music, may be sung by female voices, the tenor being omitted, and the bass sung by alto voices, or omitted.

The accompaniment to several choruses for female voices may be procured in sheet form, and reference is usually made of such pieces, at the bottom of the page.

We acknowledge our indebtedness to Dr. C. A. Guilmette, the talented vocal artist and physiologist, for valuable suggestions upon the subject of vocal culture.

W. O. PERKINS.

PART I.

MUSICAL NOTATION.

CHAPTER I.

THEORY AND PRACTICE.

Music, as a SCIENCE, treats of the various signs and characters, which are the symbols of musical thought, passion or emotion, and includes a knowledge of the principles of constructing a Melody with regard to symmetry and form, and the successive combination of tones to produce Harmony.

As an ART, it teaches the proper use and application of all these characters and principles, in accordance with prescribed rules, so as to give a truthful and consistent interpretation to musical ideas.

A tone is a sound, which is produced by the even and uninterrupted vibration of some sonorous, or elastic, body in the air. In singing, a tone is *breath made vocal*.

NOTE.—*Tone* and *noise* are specific terms; the former meaning a *musical* sound, and the latter an *unmusical* sound. *Sound* is a general term applied to either.

Singing consists in a prescribed utterance of tone, combined with a clear and distinct enunciation and pronunciation of syllables and words, and in a consistent rendering of the music—called expression.

TO THE TEACHER. In presenting the subject of Musical Notation, in any of its departments, the teacher should give oral instruction, together with suitable exam-

ples for the pupils to imitate. The principles should be clearly presented to the understanding, (making every explanation short and to the point,) before illustrating them upon the blackboard, or referring to the book.









In presenting the scale, it is suggested to proceed somewhat after the following order: First sing a tone at any convenient pitch to the syllable LA, and ask the pupil to imitate; after which add another tone, and so on. Then apply the names to the tones, as ONE, TWO, THREE, &c. After this has been thoroughly done, make use of the syllables Do, Re, Mi, &c.

It is recommended that much time be spent in practicing, by applying the syllable *la* to each note, and by letter; also sing the words when there are any set to the exercise. Intervals should be appreciated by the relative position of notes rather than by the association of the names of syllables.

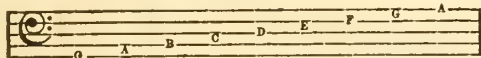
The Scale.

The Scale is a series of eight tones arranged in a prescribed order.

DIAGRAM OF THE SCALE.

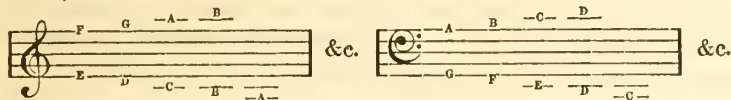
| | | |
|--------|---|-----------|
| 8..... |  |Do. |
| 7..... |  |Si. |
| 6..... |  |La. |
| 5..... |  |Sol. |
| 4..... |  |Fa. |
| 3..... |  |Mi. |
| 2..... |  |Re. |
| 1..... |  |Do. |


F OR BASS CLEF.



NOTE.—These literal names must be committed to memory.

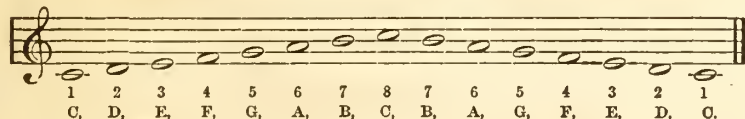
Lines and spaces above or below the Staff are named in the same order, thus :



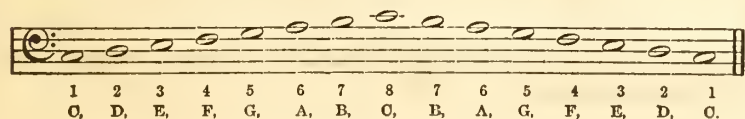
The C Clef,  which will be used for the Tenor, indicates that the degree upon which the Clef is placed is called C.

By common consent the position of the Scale upon the Staff, when the G Clef is used, (unless some sign is written to suggest a different position) is as follows :

PRACTICAL EXAMPLES.



When the F Clef is used, as follows :



CHAPTER III.

INTERVALS, NOTES, AND RESTS.

The difference in Pitch between any two tones, as from 1 to 2, 2 to 3, 3 to 5, &c., is called an Interval.

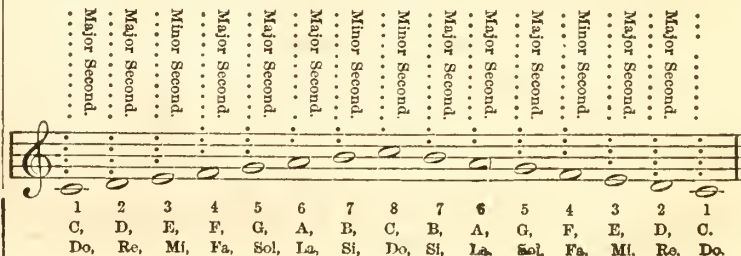
The Interval between two consecutive tones of the Scale, represented on adjoining degrees of the staff, is called a Second, as from 1 to 2, 4 to 5, 7 to 8, &c.

NOTE.—Interval is a general term, while Second is specific.

Some of the Seconds are large and some small. The large Seconds are called MAJOR, and the small ones MINOR.

The Minor Seconds occur between 3 and 4, and 7 and 8, in the Major Scale, (the Scale which has thus far been sung) and the remaining five are Major.

































THE MAJOR SCALE UNDER THE G CLEF. SECONDS ILLUSTRATED.















Notes and Rests.

Notes represent tones, and rests indicate silence.

It will be readily understood that













A Whole note  is equal in value to
 two Half notes   or
 four Quarters     or
 eight Eighths       or
 sixteen Sixteenths                   

NOTES AND RESTS OF THE SAME NAME AND VALUE.











| | | | | | |
|---|---|---|---|---|---|
| Whole Note, | Half Note, | Quarter Note, | Eighth Note, | Sixteenth Note, | Thirty-second Note. |
|  |  |  |  |  |  |
| Whole Rest, | Half Rest, | Quarter Rest, | Eighth Rest, | Sixteenth Rest, | Thirty-second Rest. |
|  |  |  |  |  |  |

A dot after a Note or Rest adds one half to the value of the Note or Rest.

DOTTED NOTES AND THEIR EQUIVALENT.

| | | | | | |
|---|---|---|---|---|---|
| Dotted Whole, | Dotted Half, | Dotted Quarter, | Dotted Eighth, | Dotted Sixteenth, | Dotted Thirty-Second. |
|  |  |  |  |  |  |
| Equal to | Equal to | Equal to | Equal to | Equal to | Equal to |
|  |  |  |  |  |  |

DOTTED RESTS AND THEIR EQUIVALENT.

| | | | | |
|---|---|---|---|---|
| Dotted Whole, | Dotted Half, | Dotted Quarter, | Dotted Eighth, | Dotted Sixteenth. |
|  |  |  |  |  |
| Equal to | Equal to | Equal to | Equal to | Equal to |
|  |  |  |  |  |

Two dots may be used. The second adds half the value of the first.

CHAPTER IV.

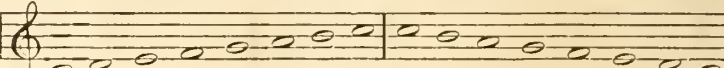
MEASURE, RHYTHM, TIME.

In the performance of music some tones are given louder, or with more force than others. This is called ACCENT, or RHYTHM.

NOTE.—In music Rhythm is the regular accentuation of tones, while in Poetry it is the accentuation of syllables, usually in a regular order.

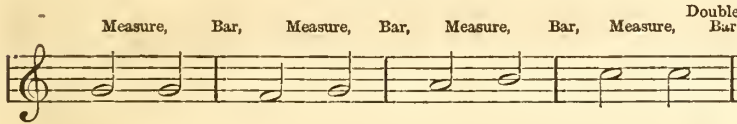
In the following Scale exercise there is no Rhythm or accent indicated, but each tone is to be sung with equal force.

EXAMPLE.

| |
|--|
|  |
| 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 |
| la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. |

To indicate the accent, and for convenience, music is divided into sections called MEASURES, by the use of lines drawn vertically across the staff, called BARS.

EXAMPLE.



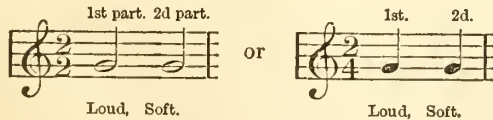
A Measure is a rhythmical division of the music.

There are several kinds and varieties of Measure which are indicated by the use of figures in the form of a fraction, placed at the beginning of a piece of music.

The upper figure indicates the number of parts into which the Measure is divided, or the KIND OF MEASURE, and the lower figure the kind of Notes, or their equivalent, required to fill the measure.

EXAMPLES.

Double Measure illustrated,—the accent occurring on the first part.



BEATING TIME.

The parts of the measure are usually indicated by motions of the hand, called BEATING TIME.

In DOUBLE MEASURE the motions of the hand, or BEATS, are DOWN and UP. The down beat (or count ONE) is the first part of every measure.

No. 1.

ACCENT PRACTICALLY ILLUSTRATED.

1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d.
loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft.

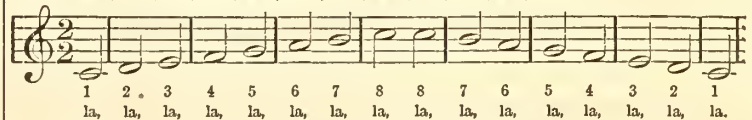


Praise God from whom all blessings flow, Praise Him all creatures here be-low.

NOTE.—Please observe the application of the accent to the words in No. 1, and contrast it with that in the following exercise, and after singing both decide which is correct.

No. 2.

2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st, 2d, 1st
soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud, soft, loud



Praise God from whom all blessings flow, Praise Him all creatures here be - low.

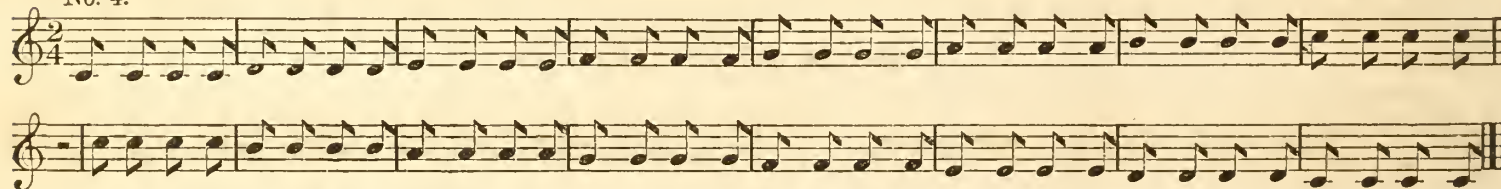
NOTE.—It will be seen that the Accent or Rhythm of the music should conform to that of the words.

No. 3. Sing by syllable, letter, number, and la, always beating the time.



Do, Do, Re, Re, &c.
C, C, D, D, &c.
La, La, La, La, &c.

No. 4.



No. 5.



TIME.—Time in music is the duration of tones, (referring to the movement) and the intervals of silence, (Rests,) which may occur between tones.

Italian words are used to indicate the different kinds of time, as: Adagio, Largo, Lento, (very slow;) Andante, Andantino, (slow;) Moderato, (moderate,) Allegro, (fast;) Presto, Vivace, (very fast;) &c. If no time is indicated, it will in all cases, be *ad libitum*. If words are sung, their character will usually suggest the time.

The following exercises, in the different kinds of measure and time, should be sung until they are thoroughly understood and readily performed.

PRACTICAL EXERCISES.

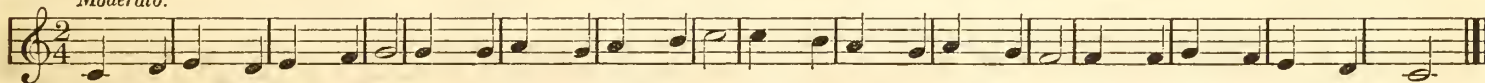
No. 6.

What key? What kind of measure? What kind of time? What kind of notes?

Sing by number, syllable, and *la*.*Adagio.*

No. 7.

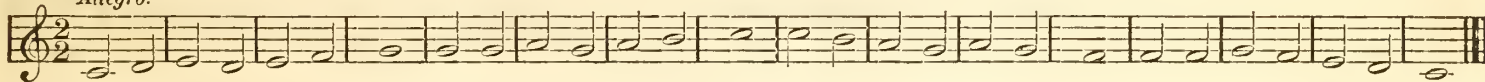
What kind of notes? Time?

Moderato.

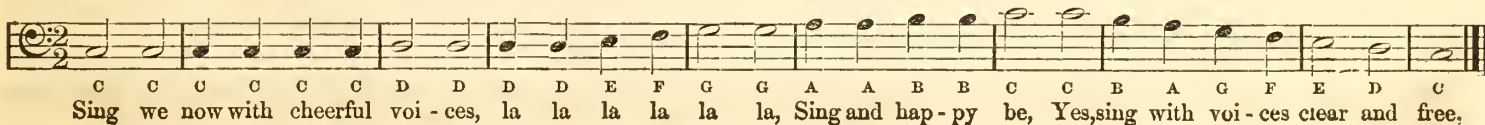
Let us with a joy - ful mind, Praise the Lord, for he is kind, For his mer - cies shall endure, Ev - er faith - ful, ev - er sure.

No. 8.

What kind of notes? Time? (Half notes may be sung faster than Quarters.)

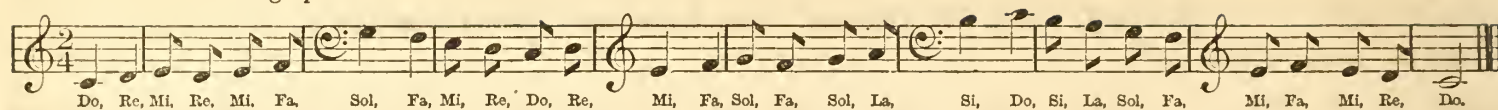
Allegro.

Let us with a joy - ful mind, Praise the Lord, for he is kind, For his mercies shall en - dure, ev - er faithful, ev - er sure.

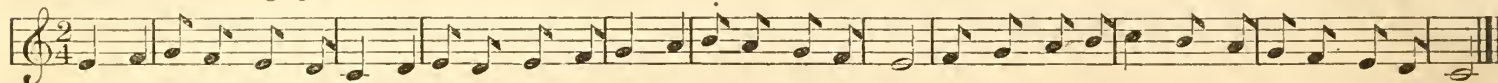
No. 9. When no time is indicated the exercise is to be sung *ad libitum*, i. e., according to the taste of the performer or teacher.

EXERCISE IN THE CHANGE OF CLEF.

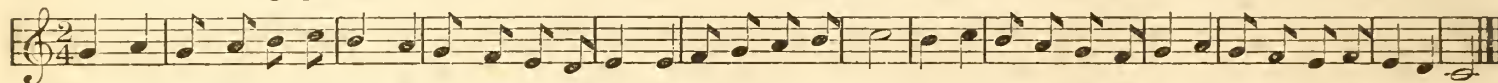
No. 10. Commencing upon one.



No. 11. Commencing upon three.



No. 12. Commencing upon five.

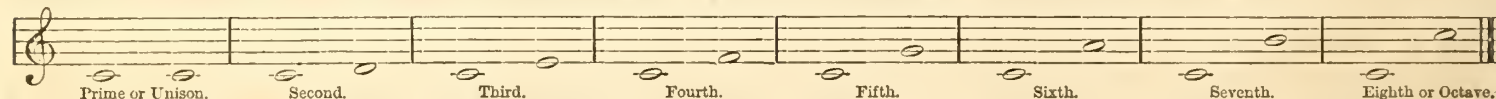


No. 13. Commencing upon eight.

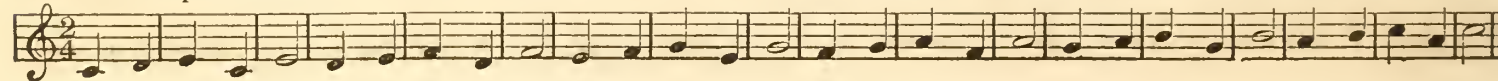


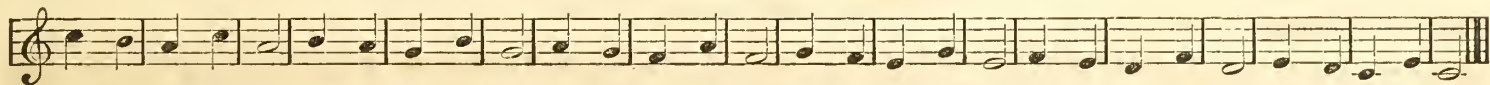
The interval from 1 to 3, 2 to 4, &c., is called a Third, from 1 to 4 a Fourth, 1 to 5 a Fifth, 1 to 6 a Sixth, 1 to 7 a Seventh, 1 to 8 an Eighth or Octave.

EXAMPLES OF INTERVALS.



No. 14. Skips. Thirds.





No. 15. Thirds.



No. 16. Fourths.



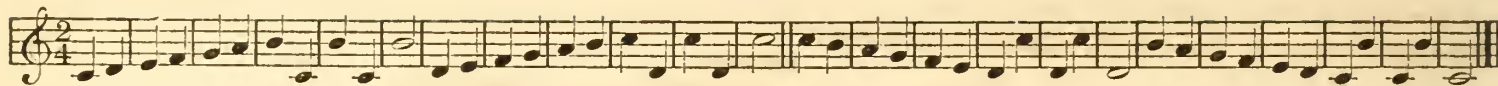
No. 17. Fifths.



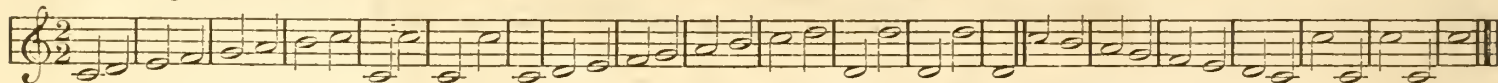
No. 18. Sixths.



No. 19. Sevenths.



No. 20. Eighths or Octaves.

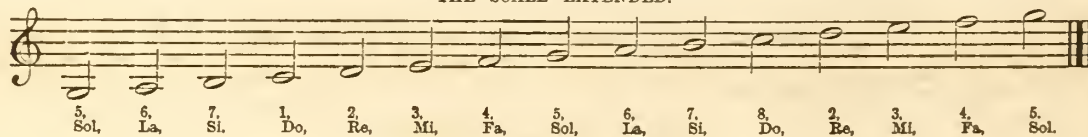


No. 21. Name the Intervals.



NOTE.—If tones are sung below One, One is considered as Eight; if above Eight, Eight is considered as One.

THE SCALE EXTENDED.



No. 22. Exercise in two parts.

CARRY IN THY HEART A SONG.



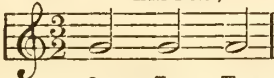
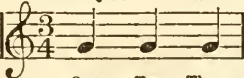
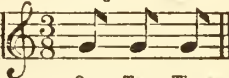
- | | |
|---|--|
| 1. Car-ry in thy heart a song, On life's path to cheer thee! | Keep it ring-ing all day long When a cloud comes near thee! |
| 2. Let the spir-it's sunshine dwell As thy constant guest, | Oth-er hearts shall own the spell, And by thine be blest. |
| 3. On this journey long and strange Pilgrims oft are wea-ry, | Gloomy hours will have their range, Brightest views grow dreary. |
| 4. But the cheerful traveller goes Lightened by his sing-ing! | Des-erts blos-som like the rose, Where its notes are ring-ing. |

TRIPLE MEASURE has three parts, beats or counts, accented on the first. It is indicated by the figure 3.

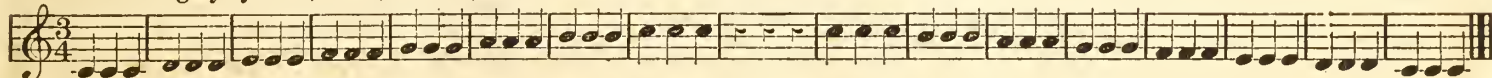
The motions of the hand (beats) are *down, left, up*.

The unit, or beat note, may be a Half, Quarter, or an Eighth.

EXAMPLES.

| Half Notes, | | | Quarter Notes. | | | Eighth Notes. | | |
|---|-------|--------|---|-------|--------|--|-------|--------|
|  | | |  | | |  | | |
| One, | Two, | Three. | One, | Two, | Three, | One, | Two, | Three. |
| Ac. | Unac. | Unac. | Ac. | Unac. | Unac. | Ac. | Unac. | Unac. |
| Down, | Left, | Up. | Down, | Left, | Up. | Down, | Left, | Up. |

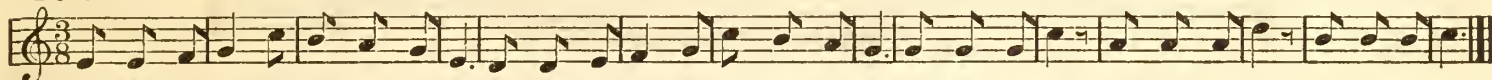
No. 23. Sing by syllable, letter, number, and la.



No. 24.

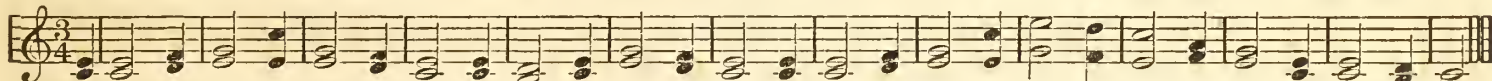


No. 25.



No. 26.

THE LITTLE BROOK.



1. I love to climb the green hill side, Or wan-der in the vale; For e'en the sim-plest flow - er there, To me conveys some tale.
2. And dearly do I love to stand Up-on the rock - y shore, And watch the foaming, dashing wave, And hear the o - cean's roar.
3. But most of all, I love to find In some se-questered nook, Leaping a-long so joy - ful - ly, A gladsome lit - tle brook.

QUADRUPLE MEASURE has four parts, accented on the first and third. It is indicated by the figure 4.

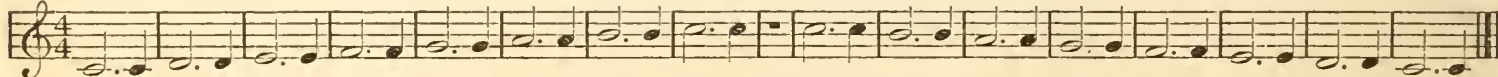
EXAMPLES.

| Half Notes. | | | | Quarter Notes. | | | | Eighth Notes. | | | |
|-------------|-------------|-----------|-------------|----------------|-------------|-----------|-------------|---------------|-------------|-----------|-------------|
| | | | | | | | | | | | |
| 1, Ac. | 2, Unac. | 3, Ac. | 4. Unac. | 1, Ac. | 2, Unac. | 3, Ac. | 4. Unac. | 1, Ac. | 2, Unac. | 3, Ac. | 4. Unac. |
| Down, | Left, | Right, | Up. | Down, | Left, | Right, | Up. | Down, | Left, | Right, | Up. |

No. 27.



No. 28. Dotted Notes.



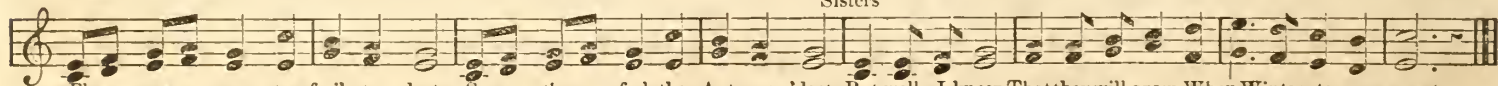
NOTE.—Two or more notes connected together by the *tie* (—) are to be sung to one syllable of the words.

No. 29.

AUTUMN HAS COME.



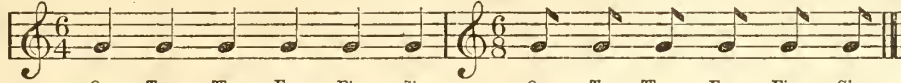
1. Autumn has come, Autumn has come, And the leaves are turning red; Autumn has come, An-tumn has come, The summer flow'rs are dead.
2. Breez-es are cool, Come with our school, Come, we'll have a hol-i-day; Brothers all haste, Time we'll not waste, But to the wood's a-way.
Sisters



Flow-ers are too frail to last, Soon they feel the Autumn blast, But well I know That they will grow, When Winter storms are past.
Hark! we hear the joy-ful sound, See the chestnuts fall-ing round, Cracked by the frost, How they are tost, And rolled up-on the ground.

SEXTUPLE MEASURE has six parts, accented on the first and fourth. It is indicated by the figure 6. When the time is slow the *beats* may be, two *down*, one *left*, one *right*, and two *up*; or, two measures of TRIPLE MEASURE. When the time is fast, it is better to beat *down* and *up*—two *beats*.

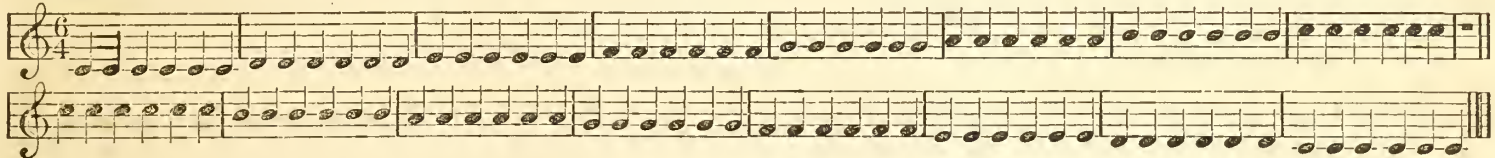
EXAMPLES.



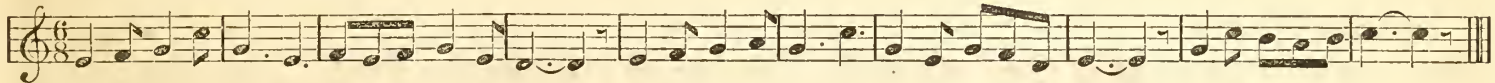
One, Two, Three, Four, Five, Six.
Ac. Unac. Unac. Ac. Unac. Unac.

One, Two, Three, Four, Five, Six.
Ac. Unac. Unac. Ac. Unac. Unac.

No. 30.

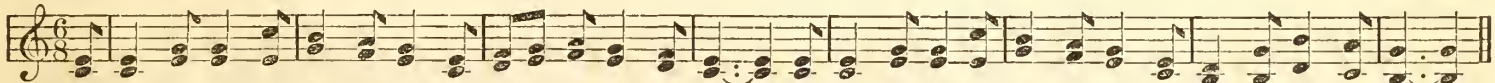


No. 31. Always beat the time.

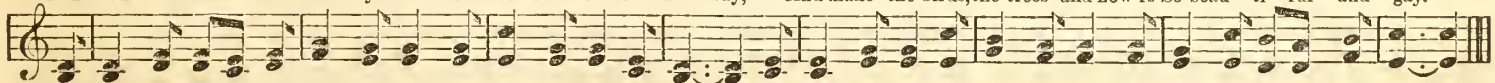


No. 32.

SPRING SONG.



1. I'm ver - y glad that Winter's gone, I'm glad that it is Spring; For now will come the birds and flow'rs, And ev - 'ry pleas-ant thing.
2. I'm sure that God is ver - y kind To send the snow a - way, And make the birds, the trees and flow'rs So beau - ti - ful and gay.



The lit - tle birds seem hap - py too, They must be glad as I To find the dreary Win - ter gone, And sunshine in the sky.
I hope I nev - er shall for - get His ten - der care to me, Or fail to trace his con-stant love In ev - 'ry - thing I see.

CHAPTER V.

EXPRESSION, SYNCOPATION, TRIPLETS, &c. &c.

The following words, or their abbreviations and signs, indicate different degrees of force. **PIANISSIMO** or *pp*, very soft. **PIANO** or *p*, soft. **MEZZO PIANO** or *mp*, middling soft. **MEZZO** or *m*, medium. **MEZZO FORTE** or *mf*, middling loud. **FORTE** or *f*, loud. **FORTISSIMO** or *ff*, very loud. **CRESCENDO**, **CRES.**, or < commence soft and increase gradually. **DIMINUENDO**, **DIM.**, or > commence loud and diminish gradually. **SWELL** < increase and diminish. **SPORTZANDO** or *sfs.*, **FORTZANDO** or *fz.*, > , ! , V , explosive—strong accent. **DOLCE**, soft, and with delicate expression. **RALLENTANDO**, **RALL.**, **RITARD** or **RIT.**, signify slower and slower, gradually. **AD LIB.** signifies at the pleasure of the performer. **A TEMPO**, in the original time.

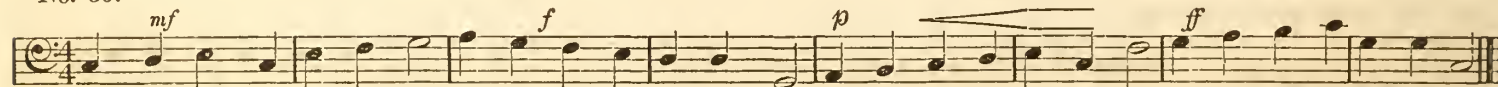
No. 33. What kind of measure?



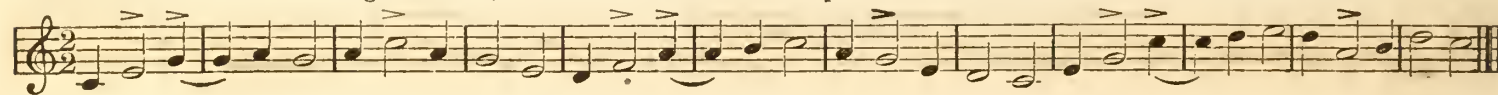
No. 34.



No. 35.



No. 36. **SYNCOPATION** is irregular accent,—or accentuation of the weak part of the measure.



A **LEGATO**, or connected style, is often indicated by a curve line.

Dots placed over or under notes indicate a somewhat detached style of performance, called **DEMI-STACCATO**, or **HALF-STACCATO**. Points denote a very detached, or abrupt style, called **STACCATO**.

No. 37.



When three notes are performed in the usual time of two of the same kind, they are called a **TRIPLET**, usually indicated by the figure 3 placed over or under the notes. Five notes performed in the time of four are called a **QUINTOLET**.

The following exercise in counting, in double measure, will serve as excellent discipline.

Down beat.

1
1 2
1 2 3
1 2 3 4
1 2 3 4 5
1 2 3 4 5 6
1 2 3 4 5 6 7
1 2 3 4 5 6 7 8

Up beat.

2
1 2
1 2 3
1 2 3 4
1 2 3 4 5
1 2 3 4 5 6
1 2 3 4 5 6 7
1 2 3 4 5 6 7 8

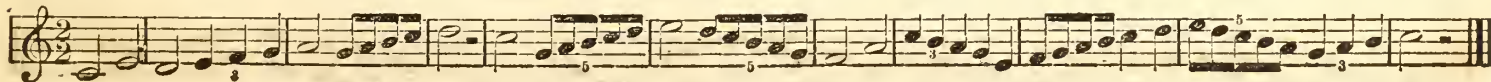
Each measure should be repeated several times.

After the exercise in counting, the scale may be sung by *syllable* and *la*, in double measure, dividing the measures as when counting, according to the diagram.

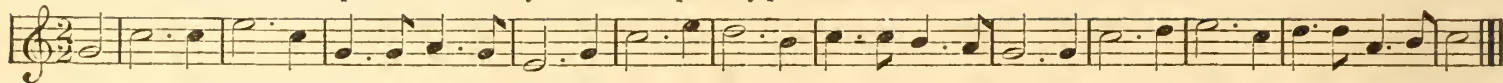
No. 38. What kind of measure?



No. 39.



No. 40. Dotted notes. A piece of music may commence upon any part of the measure.



No. 41.

MAY SONG.

1. How bright - ly the sun shines, How cool is the breeze, Come forth, let us ram - ble Be - neath the green trees.
2. The cat - tle re - joic - ing That win - ter is o'er, Are joy - ful - ly feed - ing In green fields once more.

The trees and the flow - ers Are bloom - ing so gay; Oh, hear the birds sing - ing To wel - come sweet May.
The young lambs are sport - ing In in - no - cent glee; How joy - ful and hap - py Are all things we see.

No. 42. Dots across the staff signify, repeat to the beginning, or to other dots. DA CAPO, or D.C. signifies return to the beginning and end at the word FINE.

No. 43.

No. 44.

MY ROBIN.



1. I'll tell you of my rob-in, dear; A pret-ty bird was he, As gay and full of mirthful-ness As a - ny bird could be.
 2. Up - on my shoulder he would sit, And hop a - round my feet, Con-fid - ing and af - fee - tion - ate, He from my hand would eat.
 3. But O, I lost my gen - tle bird! His fate was dark and sad; I wept for hours, and felt as if I nev - er could be glad.
 4. I al - ways shall re - mem - ber him, While tho't and mem'ry last; He is a pie - ture fair and bright, Of childhood that has passed.

CHAPTER VI.

CHROMATIC SCALE AND INTERVALS.

Between those tones of the Scale which form the interval of a Major Second, an intermediate tone may be introduced, as between 1 and 2, 4 and 5. No tone can occur between 3 and 4, or 7 and 8, the Minor Second being the smallest practical interval.

The Chromatic Scale is composed of thirteen tones. A *Chromatic Interval* implies a difference of pitch between two notes written upon the same degree of the staff. As there are no more degrees than have already been used, the intermediate tones must be represented upon the same by prefixing a SHARP (#) or NATURAL (♮) in ascending, and a FLAT (♭) or NATURAL (♮) in descending. The intermediate tone is named from the tone of the Scale which precedes it, with the word Sharp or Flat prefixed; as SHARP ONE, SHARP TWO, &c., ascending: FLAT SEVEN, FLAT SIX, &c., descending.

CHROMATIC SCALE NAMES, LETTERS, AND SYLLABLES.

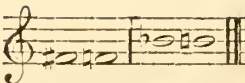
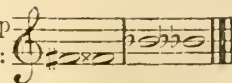
Ascending.

Descending.



- | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|-----|------|-----|------|-----|-----|-----|----|
| 1. | ♯1. | 2. | ♯2. | 3. | 4. | ♯4. | 5. | ♯5. | 6. | ♯6. | 7. | ♯7. | 8. | ♯8. | 9. | ♯9. | 10. | ♯10. | 11. | ♯11. | 12. | ♯12. | 13. | | | |
| C, | C♯, | D, | D♯, | E, | F, | F♯, | G, | G♯, | A, | A♯, | B, | C, | C, | C, | B, | B♭, | A, | A♭, | G, | G♭, | F, | E, | E♭, | D, | D♭, | C. |
| Do, | Di, | Re, | Ri, | Mi, | Fa, | Fi, | Sol, | Si, | La, | Li, | Si, | Do, | Do, | Si, | Se, | La, | Le, | Sol, | Se, | Fa, | Mi, | Me, | Re, | Re, | Do. | |

NOTE.—The syllables ascending are pronounced Doe, Dee, Ray, Rec, &c.; and descending, Doe, See, Say, Lah, Lay, &c. It should be distinctly understood that C♯ is not C ELEVATED, and that B♭ is not B DEPRESSED, but that each tone is absolute and independent.

The *Natural* cancels the effect of a Sharp or a Flat, thus:—  The Double Sharp (×) or Double Flat (bb) is used to sharp or flat a note which has been previously sharpened or flatted, thus: 

NOTE.—The teacher may sing two measures, (excepting where the Minor Second occurs,) and the class repeat.

No. 45. Sing by Syllable, Name, and Letter.



CHAPTER VII.

THE MINOR SCALE.

Two Scales, the MAJOR and CHROMATIC, have already been explained. There is still another, differing from them with respect to the kind and order of Intervals. It is called the MINOR SCALE, and Six of the Major, syllable *la*, is taken for one, and is called the RELATIVE Minor of (related to) the Major, and *vice versa*, as they both have the same Signature. There are two forms of this Scale in general use, which with the order and kind of intervals, are illustrated by the following Scale of A MINOR.

Harmonic Form.

EXAMPLES.

Minor Scale, Melodic Form.

Major. Minor. Major. Major. Minor. Aug. Minor. Minor. Aug. Minor. Major. Major. Minor. Major.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

A B C D E F G A A G F E D C B A A B C D E F G A A G F E D C B A

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

In the harmonic form the Minor Seconds occur between 2 and 3, 5 and 6, 7 and 8. The Second from 6 to 7 is greater than a Major, called AUGMENTED.

In the Melodic form ascending, the Minor Seconds occur between 2 and 3, 7 and 8, and descending between 5 and 6, and 2 and 3.

No. 49. What key? Why? The Signature? The time?

FADING AWAY.

1. All things, thou say - est Are born to de - cay, The bright - est and gay - est Are "fad - ing a - way."
 2. Life his its pleas - ures, Both pen - sive and gay, Yet ere you en - joy them, They're "fad - ing a - way."
 3. Trees, birds, and flow - ers, All whis - per de - cay, The wind as it pass - es Is "fad - ing a - way."
 4. Let me im - plore thee, While yet 'tis to - day, To seek for that treas - ure Which "fades not a - way."

Bass or Alto.

CHAPTER VIII.

TRANSPOSITION.

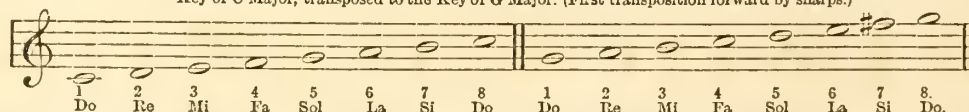
When any other letter than C for the MAJOR and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to transpose the Scale, is to change its position upon the Staff,—pitch it higher or lower. The Scale may be written in any Key, or any letter taken for One.

The order of intervals (Seconds,) as heretofore learned,—viz : Minor between 3 and 4, and 7 and 8, (Major Scale) must, of course, be preserved; and as the Minor Seconds occur between the tones (or Degrees) E and F, and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the Scale is transposed; in other words, to make use of some of the intermediate tones which are found in the Chromatic Scale.

The first transposition is to take G, (which is a fifth above C,) as One.

ILLUSTRATION.

Key of C Major, transposed to the Key of G Major. (First transposition forward by sharps.)



It will be observed that in the above example the tone F Sharp is used instead of the tone F. This is because the SECOND from F to G is MAJOR, and to make it MINOR, as from 7 to 8, (as it must be,) F# is substituted.

In each succeeding transposition, by Sharps, an additional Sharp will be required for 7 of the Scale, for the reason above stated.

The number of Sharps or Flats used, are placed at the beginning of a piece of music, immediately after the Clefs, and are called the SIGNATURE, (Sign of the Key.)

| G Major. | | | | | | | | KEY OF G MAJOR, AND (RELATIVE) E MINOR. SIGNATURE ONE #. | | | | | | | | G Major. | | | | | | | | E Minor. | | | | | | | | | |
|----------|----|----|----|-----|----|----|-----|--|----|----|----|----|----|----|-----|----------|----|----|----|-----|----|----|----|----------|----|----|----|----|----|----|-----|----|---|
| E Minor. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | | |
| G | A | B | C | D | E | F# | G | G | E | F# | G | A | B | C | D# | E | G | A | B | C | D | E | F# | G | G | E | F# | G | A | B | C | D# | E |
| Do | Re | Mi | Fa | Sol | La | Si | Do. | La | Si | Do | Re | Mi | Fa | Si | La. | Do | Re | Mi | Fa | Sol | La | Si | Do | La | Si | Do | Re | Mi | Fa | Si | La. | | |

No. 50. What letter is sharped? What key? What kind of measure?

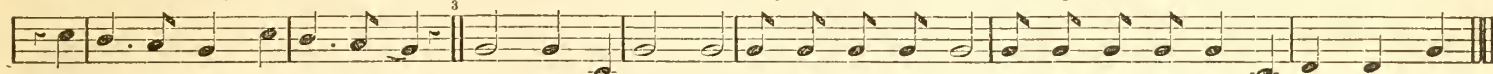


No. 51.

THE SEASONS.—Round in three Parts.



I love the Spring, I love the Spring, with its balm - y air and gen - tle show'rs, I love the Spring. The Summer-time, the Summer-time;



the fra - grant flow'rs sweet o - dors bring. Au - tumn, old Au-tumn; Win - ter, stern and cold, clad in ice and snow, of thee we sing.

No. 52.

NEVER GIVE UP.

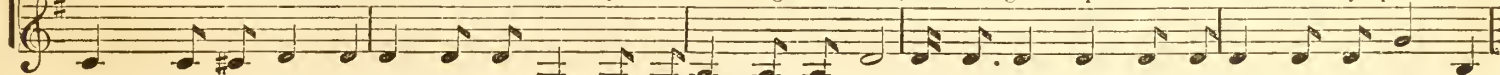


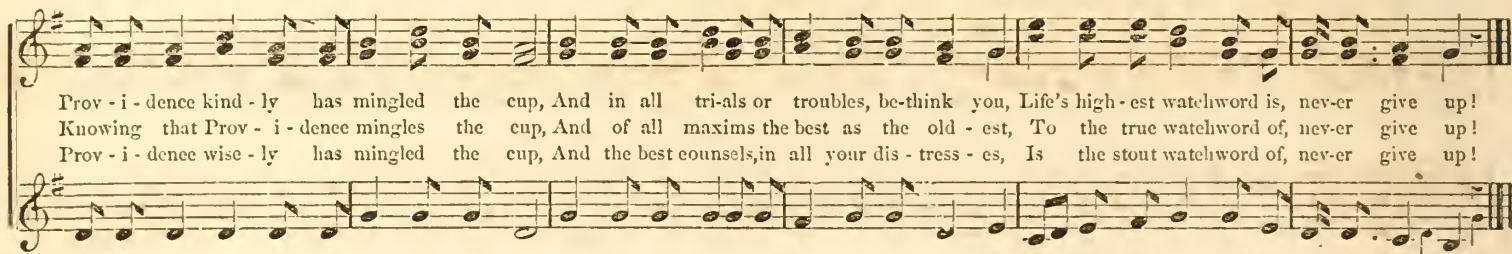
1. Nev - er give up! it is wis - er and bet - ter Al - ways to hope, than e'er once to des-pair; Fling off the load of
2. Nev - er give up! there are chanc - es and chang - es Help - ing the hope - ful, a hun - dred to one, And through the cha - os
3. Nev - er give up! though the grape shot may rat - tle, Or the full thun - der - cloud o - ver you burst, Stand like a rock - the

Alto or Bass.



doubt's cank'ring fet - ter, Break the dark spell of ty - ran - i - cal care; Nev - er give up! or the bur - den may sink you, -
wis - dom ar - rang - es, Ev - er suc - cess, - if you'll on - ly hope on; Nev - er give up! for the wis - est is bold - est,
storm or the bat - tle, Lit - tie shall harm you, tho' do - ing their worst, Nev - er give up! - if ad - ver - si - ty press - es,





Prov - i - dence kind - ly has mingled the cup, And in all tri-als or troubles, be-think you, Life's high - est watchword is, nev-er give up!
 Knowing that Prov - i - dence mingles the cup, And of all maxims the best as the old - est, To the true watchword of, nev-er give up!
 Prov - i - dence wise - ly has mingled the cup, And the best counsels, in all your dis - tress - es, Is the stout watchword of, nev-er give up!

Second transposition by sharps—From G to D. Key of D Major and its relative B Minor. Signature of two sharps.

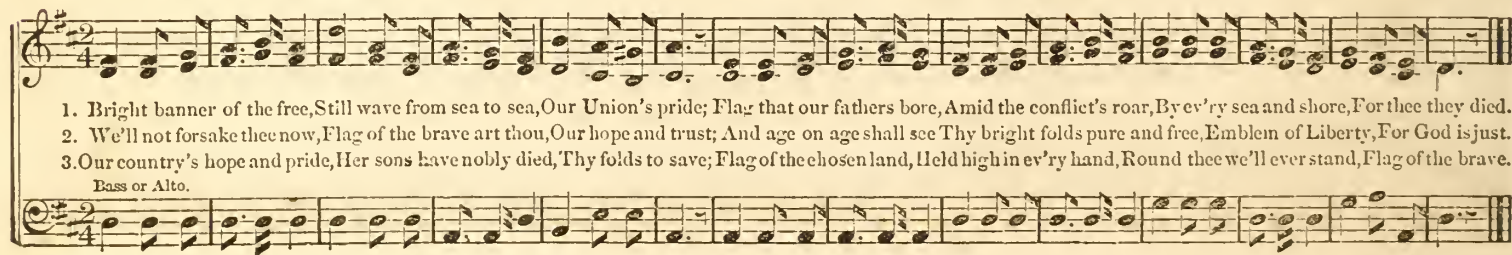
No. 53. Which letters are sharped? Why Key of D? Why Key of B?



Do Ia B

No. 54.

BRIGHT BANNER.

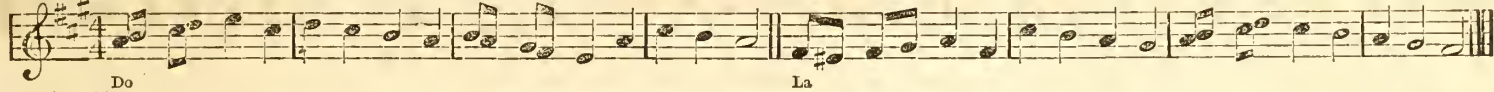


1. Bright banner of the free, Still wave from sea to sea, Our Union's pride; Flag that our fathers bore, Amid the conflict's roar, By ev'ry sea and shore, For thee they died.
 2. We'll not forsake thee now, Flag of the brave art thou, Our hope and trust; And age on age shall see Thy bright folds pure and free, Emblem of Liberty, For God is just.
 3. Our country's hope and pride, Her sons have nobly died, Thy folds to save; Flag of the chosen land, Held high in ev'ry hand, Round thee we'll ever stand, Flag of the brave.

Bass or Alto.

KEY OF A MAJOR—RELATIVE F \sharp MINOR. SIGNATURE OF THREE SHARPS.

No. 55. Name the letters which compose the scale in these keys.



No. 56.



TRUST YOUR MOTHER.

No. 57.



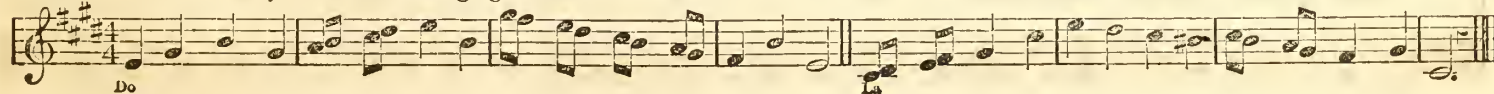
1. Trust your moth-er, lit-tle one; In life's morn-ing just be-gun, You will find some grief, some fears, Which perhaps may cause you tears;
2. Trust your moth-er, no-ble youth, Turn not from the paths of truth; In Temp-ta-tion's e-vil hour Seek her, ere it gains new power.
3. Trust your moth-er, maid-en fair; Love will guide your steps with care; Let no cloud e'er come between—Let no shad-ow e'er be seen
4. Trust your moth-er to the end, She will prove your con-stant friend; If 'tis gladness wings the hour, Share with her the joy-ful shower;



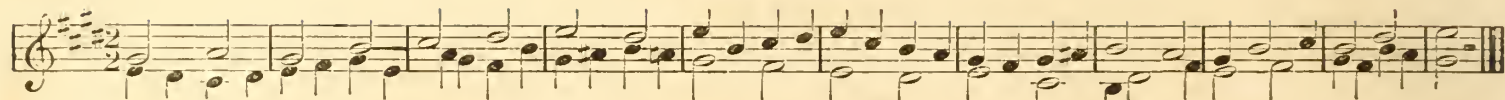
But a moth-er's kiss can heal Ma-ny griefs that children feel; Trust your moth-er—seek to prove Grate-ful for her thoughtful love.
 She will nev-er guide you wrong; Faith in her will make you strong; Trust your moth-er, aim to prove Wor-thy of her fond-est love.
 Hid-ing from your mother's heart What may prove a poisoned dart; Trust your moth-er, seek to prove Wor-thy of her faith-ful love.
 Or if sor-row should oppress, She will smile and she will bless. O, be trust-ful, lov-ing, true, That she may con-fide in you.

KEY OF E MAJOR—RELATIVE C \sharp MINOR. SIGNATURE OF FOUR SHARPS.

No. 58. Name the syllables before singing.

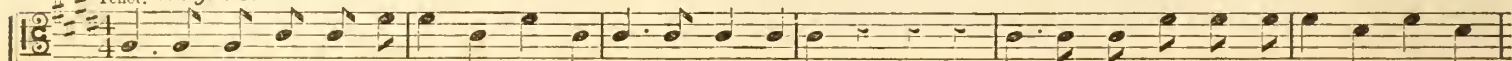


No. 59.



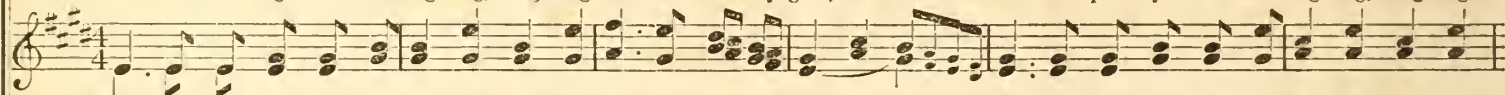
No. 60.

HARK! THE VILLAGE BELLS.

Tenor. *Allegretto.*

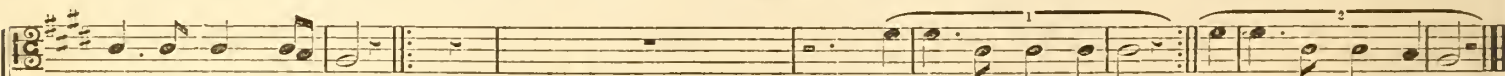
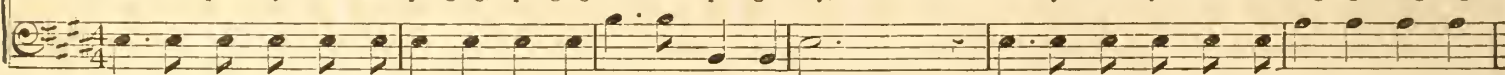
1. Hark! the vil - lage bells are ring - ing, ring - ing round with mer - ry glee;

Hark! the pret - ty birds are sing - ing, sing - ing



2. Now the pret - ty flow'rs are springing, springing to the op'ning day,

Ev - 'ry balm - y breeze is fling - ing, fling - ing



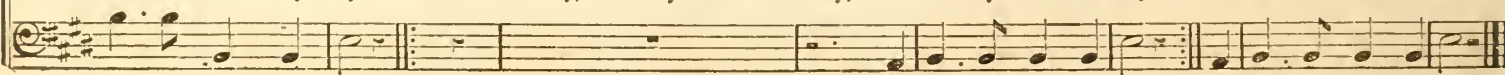
sweet on ev - 'ry tree.

the mer - ry month of May.

The mer - ry month of May.

Chorus.

fragrance ev - 'ry way. 'Tis the mer - ry, mer - ry month of May, the mer - ry month of May, The mer - ry month of May.



First transposition (backward) by flats, from C to F—Relative D Minor.

No. 61. Name the syllables.

F Major.

D Minor



Do

La Si

Fi

No. 62.

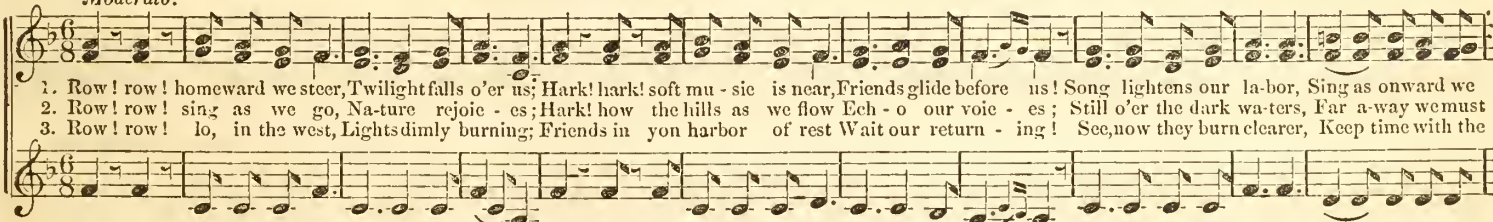
Moderato.



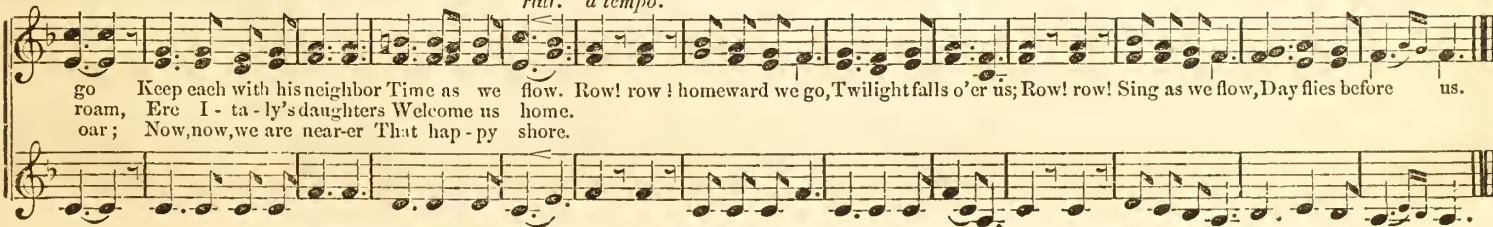
No. 63.

ROW, ROW.

Moderato.



rall. a tempo.



No. 64.

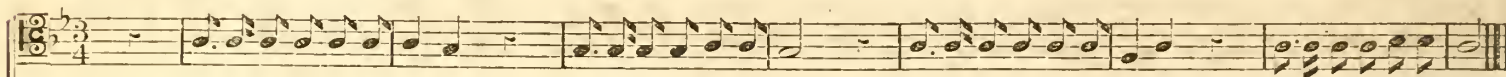
B \flat Major.KEY OF B \flat MAJOR—RELATIVE G MINOR. SIGNATURE TWO FLATS.

Do

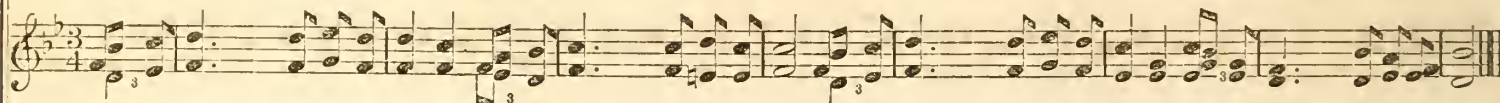
La

No. 65.

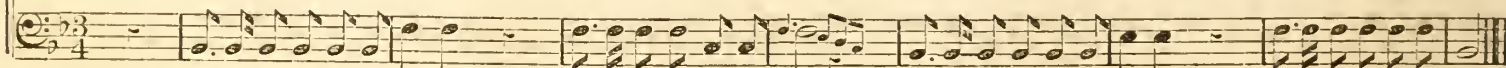
THE SILENT VOICE.



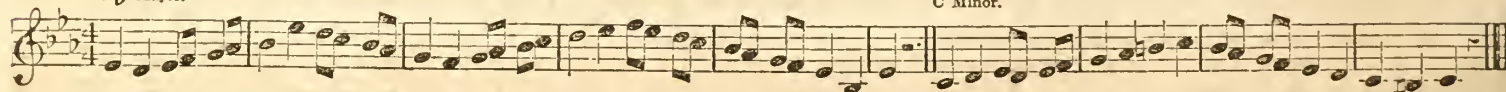
1. There's a voice of gentle comfort, Sweetly soothing ev'ry care, On the wings of silence floating, Thro' the bright and shining air.



2. 'Tis a pleas - - ant thing to lis - ten To its breath - ings, soft and low; To its mel - - low, cheerful whispers, That in pleas - ing sadness flow.



No. 66.

B \flat Major.KEY OF B \flat MAJOR—RELATIVE C MINOR. SIGNATURE THREE FLATS.

Do

C Minor.

No. 67.

RING OUT, GLAD BELLS.

Allegretto.

1. Ring out, glad bells on summer air! Ring out with happy voices! Breathe flowers sweet your incense rare, While every heart rejoices!
 2. To-day we come a joyous band, To-day we come with singing;—Time's hour-glass now holds golden sand, Each moment treasure bringing.
 3. And memory true with visions bright, Recalls our happy hours;—The Future robed in roseate light, The Present crowned with flowers.
 4. So, sing we all, with spirits gay, Forbid the teardrops starting. Chase every thought of care away, Forget 'tis hour of parting.
 5. Our mot - to now, with glad refrain, "For - ever on our duty!" We'll sing while Love with wondrous chain Binds the broad world with beauty.

Alto or Bass.

No. 68.

A \flat Major.KEY OF A \flat MAJOR—RELATIVE F MINOR.

SIGNATURE, FOUR FLATS

F Minor.

Do La

No. 69.

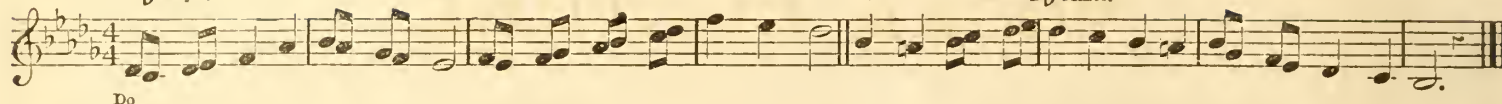
SUMMER.

Lively.

1. Come all that is joyous and gay, To sing our glad chorus of glee, And add new delight to the lay, That echoes from streamlet and tree.
 2. The beauty of Summer is here, Sweet June brings her offering of flowers; Let music be heard every where, And Nature's glad chorus be ours.

3. The birds of the forest are gay, The flowers of the meadow are bright; So catch from the sun a glad ray, And join in the summer's delight.
 4. Ring out, happy tones, on the air! Bring pleasure to sweeten the strain; Let music be heard every where, Till echo shall answer a gain.

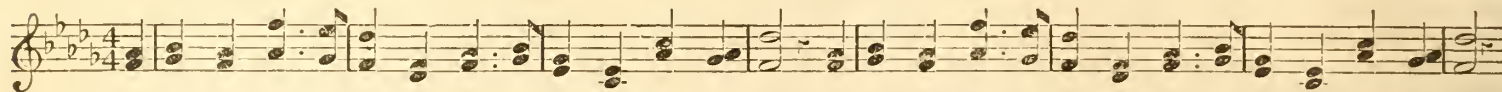
No. 70.

KEY OF D \flat MAJOR—RELATIVE B \flat MINOR. SIGNATURE, FIVE FLATS.D \flat Major.D \flat Minor.

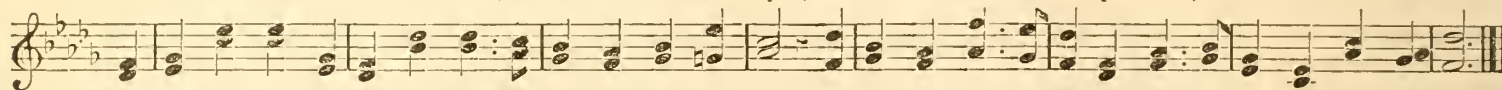
Do

No. 71.

HUMILITY.



1. Down in a green and sha-dy bed, A mod-est vio-let grew, It's stalk was bent, it hung its head, As if to hide from view:
 2. Yet there it was content to bloom, In mod-est tints ar-rayed; And there dif-fused a sweet per-fume, Within its si-lent shade:



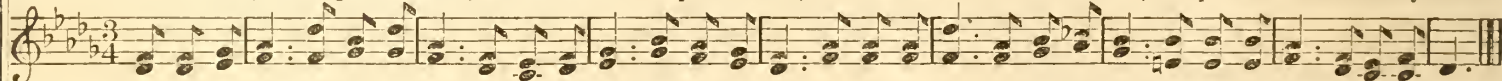
And yet it was a love-ly flow'r, Its col-ors bright and fair; It might have graced a ro-sy bower Instead of hid-ing there.
 Then let me to the val-ley go, This pret-ty flow'r to see; That I may al-so learn to grow In sweet hu-mil-i-ty.

No. 72.

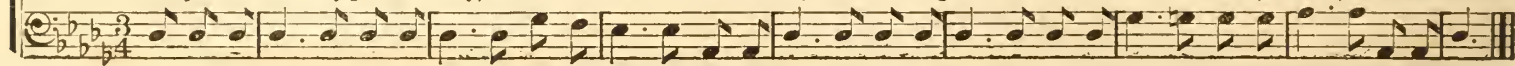
THE FAITHFUL FRIEND.



1. There is a Friend, a faithful Friend, In every tri-al, every grief, To cheer, to counsel, and defend, Of all we ev-er had, the chief.
 2. A Friend who, watching from a-bove, Whene'er in er-ror's path we roam, Still seeks us with his ten-der love, And points us to our heavenly home.



3. A parent's care may guard our way, A faithful teacher o'er us bend, But none can guard and none can save Like Christ, our best, our truest Friend.



VOCAL CULTURE.

THE RESPIRATORY ORGANS.

Voice is breath (air) vocalized—converted into sound. The air, then, is the vocal element, the lungs the reservoir, and the bronchi and trachea, or wind-pipe, the tubes which conduct the air to the place where voice is generated.

The lungs contain six hundred millions of air cells, (a vast number of which, in most persons, remain undeveloped,) which may be increased in size by judicious exercise. In respiration (breathing,) the diaphragm, which is the flooring of the chest and the ceiling of the abdomen, is the most important agent. It is assisted by the abdominal, costal, dorsal and pectoral muscles. The physiological (natural,) use of the voice depends largely upon the proper education and use of the diaphragm. In sustaining and swelling tones it should be the main dependence. Ignorance of these facts or inattention to them, often results in weakness of the vocal organs and bronchitis; for, if the diaphragm fails to perform its functions, too great muscular exertion of the throat will be the result, hence weakness and disease. Singing is a muscular operation, and anything that will increase the strength and improve the health, is of vital importance to the singer.

To sing well is to be well. A fine voice may be highly cultivated, and its owner possess great talent, but it will all avail nothing without physical strength—health. Would you sing, would you be healthy, useful and beautiful, long-lived and happy, pay due attention to the education of the body, which has been given us for noble purposes by the Creator, “whose temple ye are.” As a means to this end practice faithfully the exercises which follow, take exercise in the open air and sunlight, be regular in diet and sleep, and use such other means—gymnastic exercises, &c.,—as are within your reach. These exercises are equally beneficial for singers, speakers, readers, or as a means of health. For anatomical definitions and illustrations, see any authentic work on Physiology.

* The diaphragm descends in inspiration, and when it has reached its lowest point, if the breathing is continued, protrudes or swells out. During expiration it retires inwardly and ascends.

1. **POSITION.** Heels together, body erect, chest elevated.
2. **ACTIVE AND PASSIVE CHEST.** Place the right hand on the upper part of the chest, and the left on the pit of the stomach. Without breathing, elevate and expand the chest, and draw in the pit of the stomach (Active Chest.) Depress the chest and expand the pit of the stomach (Passive Chest.)
3. **BREATHING.** Inhale and exhale quickly through the nostrils, retaining the active chest.
MOBILITY OF CHEST. Place the thumbs in the arm-pits, the fingers resting on the chest. Press in the ribs, forcing out the air by contracting the walls of the chest, and by expiration; then slowly fill the lungs and expand the chest. After doing this two or three times, repeat the exercise several times, rapidly and vigorously, without regard to breathing.
5. **ARM MOVEMENTS.** Extend the arms forward at full length, fingers straight, take a full breath, clench the fists and draw back the arms forcibly as far as possible. Relax the muscles immediately and extend the arms again. The arms may be drawn back two or three times at each breath.
6. **PERCUSSION OF THE CHEST.** Place the hands on the upper part of the chest, take a full breath and strike on the chest rapidly with the flat of the fingers, as long as you would count *one, two, three, four*, slowly. Exhale, then inhale and repeat a few times.
7. **ACTION OF THE DIAPHRAGM.*** Place the fingers at the pit of the stomach, their extremities touching the region of the diaphragm. Press in with the fingers and let the breath pass out of the lungs gradually. Fill the lungs slowly and cause the diaphragm to have its proper action. Repeat several times and then perform the exercise rapidly without breathing, with as much action of the diaphragm as possible.

Then remove the hands and breathe rapidly, as the dog pants when fatigued, keeping the chest quiet, the only action being in the region of the diaphragm.

8. **ACTION OF THE COSTAL MUSCLES.** Bend the fingers and place the knuckles on the costal muscles, at the sides of the waist. Press in with the hands and contract the sides of the waist as much as possible, at the same time slowly expelling the breath. Then inhale slowly and distend the sides of the waist. Repeat two or three times. Then contract and relax the muscles without breathing.

9. **ACTION OF THE DORSAL MUSCLES.** Place the thumbs on the dorsal muscles, at the back part of the waist. Contract and expand as in the above exercise.

10. **ACTION OF THE ABDOMINAL MUSCLES.** Place the tips of the fingers in front just below the pit of the stomach, the hands horizontal. Contract and expand as above.

11. **DIAPHRAGM, COSTAL, DORSAL, AND ABDOMINAL COMBINED.** Encircle the waist with the hands, the fingers in front. Contract and distend, exhaling and inhaling, &c., according to directions in No. 8.

12. **DEEP BREATHING.** Make the orifice of the lips as small as possible and expel the breath from the lungs. Draw in the air as slowly as possible and gradually distend the lungs, giving proper play to the diaphragm. When the lungs are entirely filled check the breath, retain it a moment and then give it out as slowly as possible. Repeat a few times, then fill the lungs to their utmost capacity and count audibly, *one, two, three, &c.*, while the breath is slowly passing out.

13. **FOR THE THROAT.** Draw back the head slowly so as to contract the muscles of the throat as much as possible, then bring it forward into position. Draw the head to one side and then to the other in the same manner. Then rapidly throw the head backward, forward, and to the sides alternately.

The above exercises should be practiced at least twice a day, morning and evening, and Nos. 3 and '2 may be practiced every hour in the day.

THE VOCAL ORGANS.

VOCALIZATION. Voice is produced by the contact of the air with two membranous folds called the vocal chords, situated within the larynx—the enlargement of the trachea known as Adam's apple. As the air passes from the glottis (the opening formed by the vocal chords) it is received into the pharynx, (back part of the mouth) which is the principal modifier of the tone. The voice is also modified by the epi-glottis, soft palate, mouth, lips, tongue, teeth, nasal cavities, maxillary and frontal sinuses.

TIMBRE OR QUALITY. The two principal timbres to be used are the clear and sombre. To produce the clear timbre the pharynx is contracted and elongated, the larynx rises, the soft palate partially falls, the tongue is in its natural position, and the air-column is directed well to the front of the mouth. To produce the sombre timbre the pharynx is expanded, the larynx depressed, the soft palate raised, the back of the tongue dropped, and the air-column made to strike further back than in the production of the clear timbre. There are other timbres which are to be avoided, as the guttural, nasal, &c., caused by the common habit of raising the base of the tongue.

QUANTITY AND DIRECTION OF THE BREATH. Use as little breath as possible, avoiding a husky or hoarse quality. The breath should generally be directed immediately above the front upper teeth and concentrated as much as possible, so as to cause continuous vibrations in the mouth. Whispering the vowel *e*, as in *we*, will assist the breath to take the right direction.

The pharynx should be maintained in an easy and elastic condition, and great care taken to avoid all unnatural forcing of the voice. There should be no more muscular exertion of the throat than is actually necessary to regulate the intonation of pitch, except occasionally when an effect is desired by unusual brilliancy or by swelling the volume of tone, after which the vocal organs should be immediately relaxed. Remember that the diaphragm is the chief agent in the management of the breath, and that it must perform the principal part of the labor.*

* The fashionable habit in ladies' dress which contracts the waist by wearing corsets, cannot be too strongly condemned. It is impossible to secure the proper action of the respiratory organs while there is any contraction of the waist by artificial means. Let every lady, then, who would sing (or enjoy good health) refrain from this distasteful and unphysiological custom.

REGISTERS OF THE VOICE. The term register is an arbitrary one, used to define the characteristic difference in the tones of the human voice, usually produced within a certain range of pitch.

The voice is divided into three registers, chest, (or lower) falsetto (or middle) and head (or upper), the latter of which is not by most teachers recognized in male voices. The terms chest, falsetto, and head have no reference whatever to the place where the tone is formed.

RULES FOR TAKING BREATH.

1. Do not breathe between the syllables of a word.
2. Between an adjective and its substantive.
3. Between an adverb and the word it qualifies.
4. At any place which would destroy the sense.

BREATH MAY BE TAKEN.

1. Before the beginning of a phrase or long note.
2. At a rest or pause.

3. Before syncopes, and especially accented notes.
4. Before a roulade or running passage.
5. After a staccato note.
6. After tied notes.
7. Before a cadence, when necessary to produce the desired effect.

STUDY OF THE DIFFERENT REGISTERS.

CHEST REGISTER. Take an erect position with active chest, open the mouth wide enough to introduce the thumb between the teeth, the mouth in a partially smiling position. Keep the tongue flat in the mouth, in its natural position. For the chest register use the vowel *ä* (ah) and *ē* (as in me.) Do not be ambitious to sing loud, but to secure a pure and free emission of the tone. One half hour's practice at a time, singing *sotto voce* (half voice) one half of the time, will be long enough. Do not sing after the voice is fatigued.

Care must be taken not to attack the note above or below its pitch.

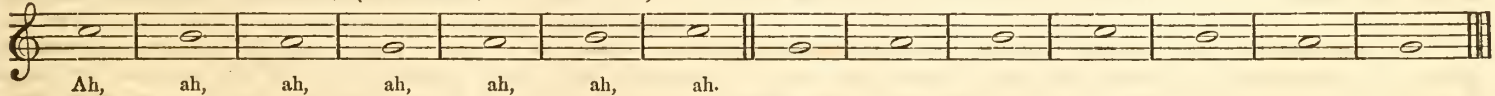
C signifies Chest. F Falsetto. H Head, place for taking breath.

1. For female voices.

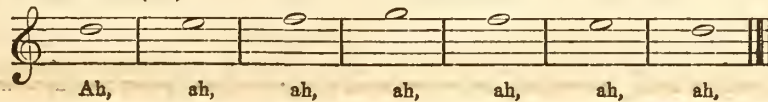
Male voices may carry the chest tone to C.



2. FALSETTO REGISTER, (or Medium, as often called.) Be careful and avoid an over issue of Breath.



3. HEAD REGISTER. Be sure that the mouth is well opened, the tone pure and not forced. If the voice is thin in this register sing the vowel *ü* (oo.)



4. PORTAMENTO, or the carrying of the voice. Let the first note be well sustained and carried to the next, though not in a drawling, careless manner.

Ah,... ah,... ah,... C F F H
 Do,... Re,... Me,...

5.

Ah, ... ah, ... C F C F F H
 Do, ... Re, ...

6.

Descend with the same Interval, a Fourth.

2/4

C F C F C F F H

7. Do not transcend the limits of the registers as given in the preceding exercises.

Descend the same.

8.

Descend.

9.

Descend.

10.

Slow.

11. Union of the chest and falsetto registers. Practice the following after the tones of the falsetto register are well established.



Practice the foregoing exercises daily until the principles are thoroughly established. For exercises in vocalization, see page 46. In the following exercises connect the tones well, but make each one distinct by a gentle pressure of the diaphragm, and a slight ascending and descending motion of the larynx. Care must be taken not to flatten the upper note or sharpen the lower one.

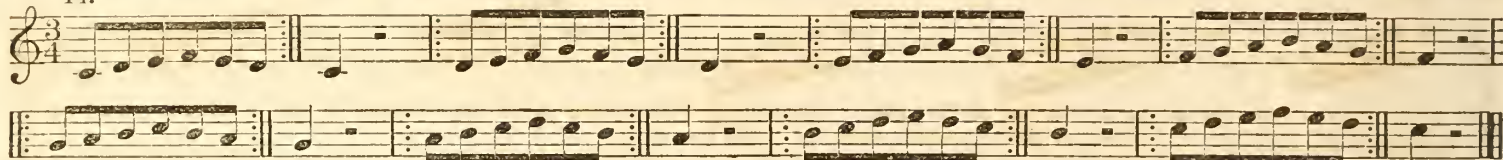
12



13.



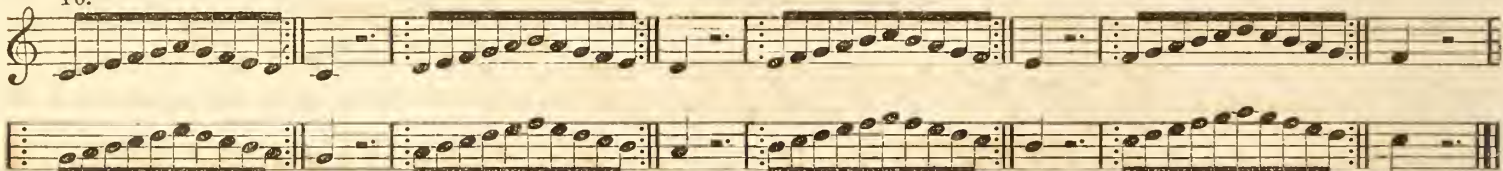
14.



15.



16.



17.



23.

OCTAVES

The image shows a musical exercise on eight staves. Each staff contains a sequence of eighth notes that ascend and then descend, illustrating an octave range. The notes are grouped in sets of four, and the exercise is labeled 'OCTAVES' on the left side. The music is written in a single key and time signature, with a focus on pitch accuracy and range.



OCTAVES.

24.

NINTHS.

25.

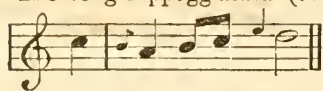
THIRDS.

This musical score is divided into three sections: OCTAVES, NINTHS, and THIRDS. Each section contains two staves of music. The OCTAVES section (top) features a melodic line with eighth-note patterns and rests. The NINTHS section (middle) includes exercise 24, which has a similar melodic structure to the octaves but with a different interval. The THIRDS section (bottom) includes exercise 25, which is characterized by frequent triplets (indicated by a '3' over the notes) and rests. The notation is in treble clef with a key signature of one flat (B-flat).



EMBELLISHMENTS.

26. The long Appoggiatura (or fore note) is accented, and receives one half of the time of the note which follows it. Expressed thus;

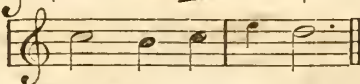


Executed thus:



If the appoggiatura is followed by a dotted note,

the appoggiatura receives two thirds of the time. As:



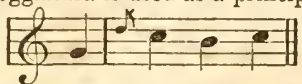
Executed thus:



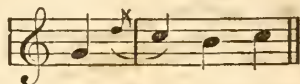
NOTE. It were much better if all authors would write long appoggiaturas in ordinary notes, giving them their exact value.

27. The short Appoggiatura, (or Acciaccatura,) is unaccented, and takes its time from the note which precedes it. In Recitative the short appoggiatura is used as a principal note.

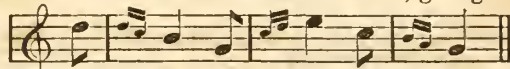
Example,



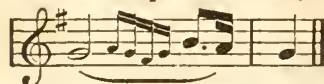
Executed as if written thus:



28. The Double Appoggiatura takes its time from the note which follows it, giving the principal stress on the large note. Example,



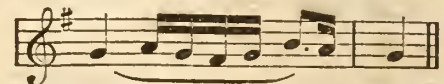
29. The Grupetto, or Turn,



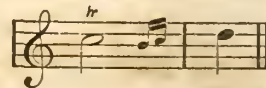
or,



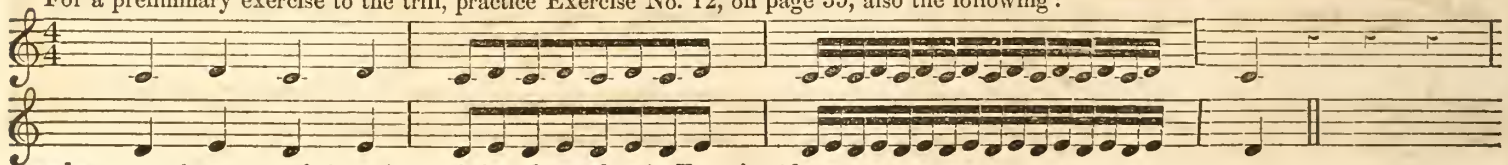
Should be executed thus:



30. The Grupetto Mordente should be executed rapidly, and take its time from the preceding note. Example:



31. The TRILL is executed by a quick, oscillatory motion of the larynx. It is indicated by the sign tr, For a preliminary exercise to the trill, practice Exercise No. 12, on page 35, also the following:



and so on to the extent of the voice, and then descend as in Exercise 12.

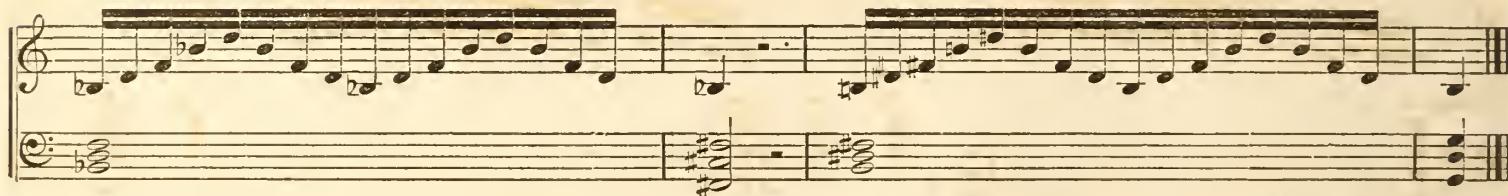
(.....Bis.....)

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a rest and then a 'Bis' (repeat) instruction. The piano accompaniment provides harmonic support with chords and arpeggiated figures. The score is printed on aged paper with a yellowish tint.

33. Let the following exercises in arpeggios be sung slow at first, taking care to articulate each note distinctly.



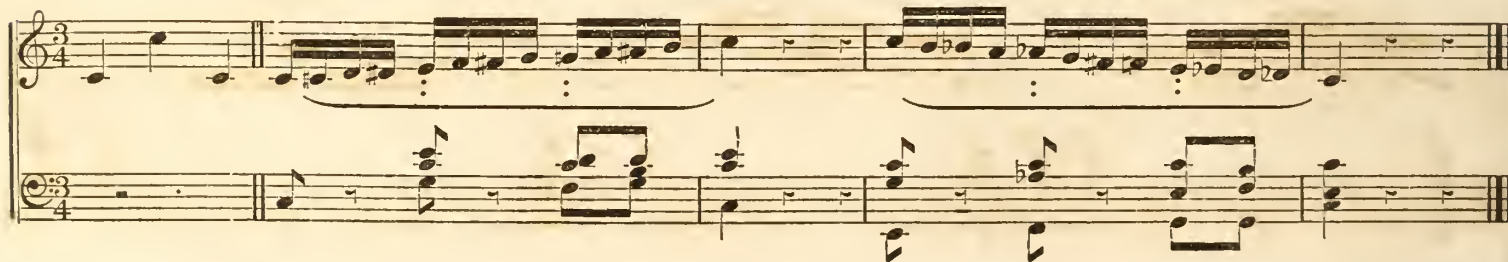
34.



And so on in all the keys, as in the above exercise.

35.

CHROMATIC EXERCISES.



36.



37.

*Sing the same descending.*

PRACTICAL EXERCISES.

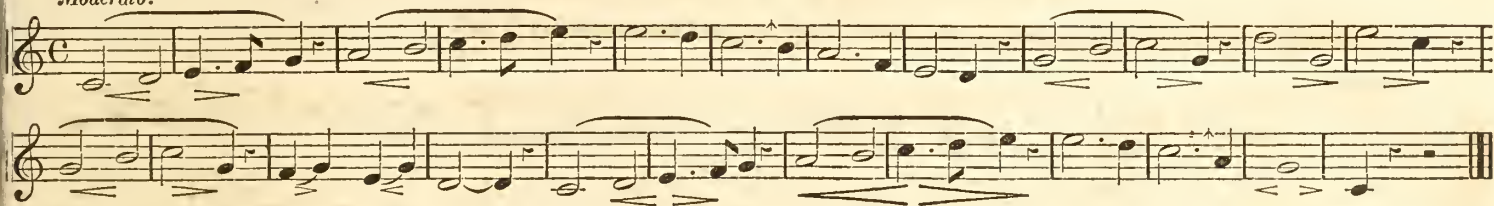
38. Let the following exercises be practised by syllable, (sol-fa-ing) and then vocalized to *ah*.

Moderato.

The musical score for exercise 38 is written for two staves in 4/4 time, marked *Moderato*. The key signature has one sharp (F#). The score consists of five systems of two staves each. The first staff of each system begins with a rest followed by a piano (*p*) dynamic marking. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. Accents (^) are placed over several notes. The exercise concludes with a double bar line. The second staff of each system continues the melodic and harmonic development, often mirroring or complementing the first staff.

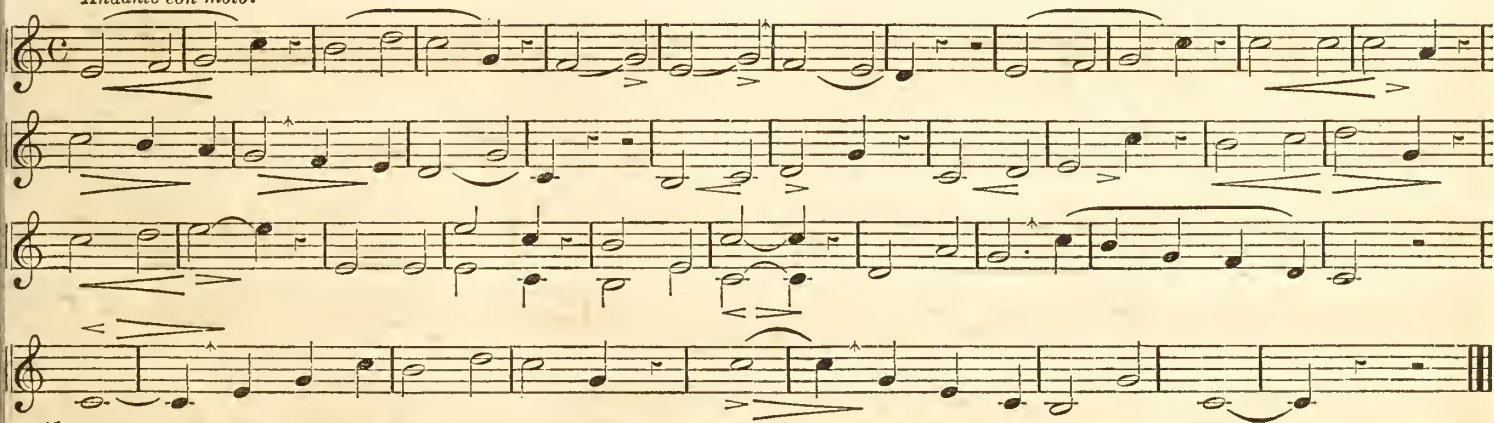
39. From Concone's "Fifty Lessons," where the accompaniment may be found.

Moderato.



40.

Andante con moto.



41.

Cantabile.



Dolce.

Five staves of musical notation in treble clef, key of B-flat major. The first staff includes dynamic markings *Cres* and *Dim.....*. The second staff includes *Cres..... Dim.....*. The third staff includes the marking *pp*. The notation consists of eighth and sixteenth notes, often beamed together, with various rests and phrasing slurs.

42.

Moderato.

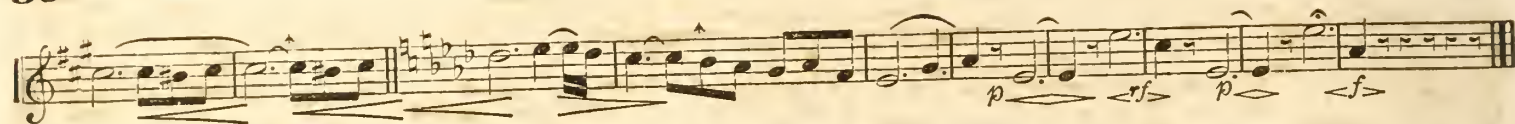
Three staves of musical notation in treble clef, key of B-flat major, with a common time signature (C). The first staff begins with a piano marking *p*. The notation features a mix of quarter, eighth, and sixteenth notes, with phrasing slurs and dynamic markings such as *pp* and *M* (mezzo-forte) appearing on the lower staves.

43.

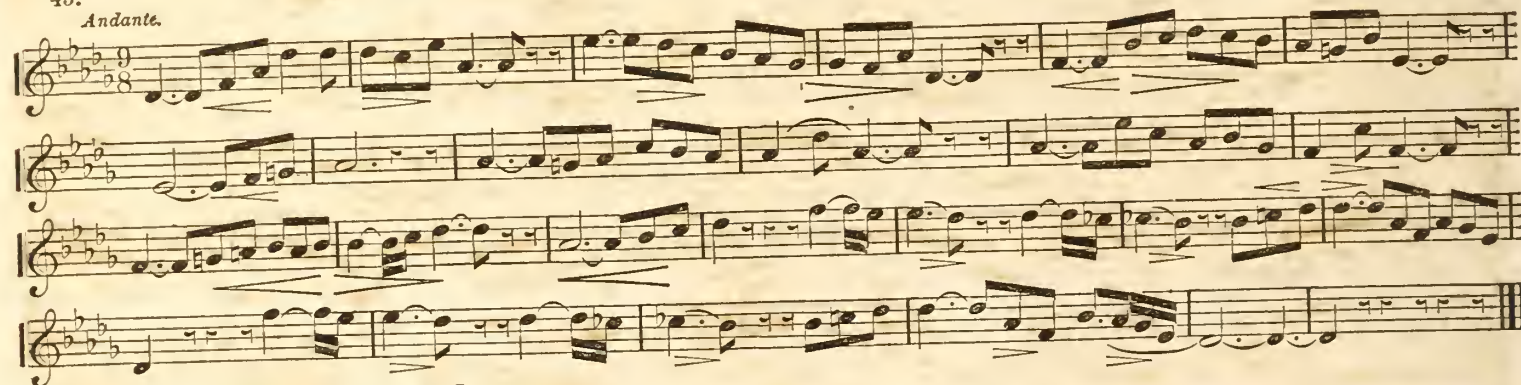
Allo Giusto.

44.

*Allegretto.**A mezza voce.*



45.

Andante.

46. From Concone's Twenty-five Lessons.

Andante Cantabile.

f *Dim.* *Dolce.* 1 2

47. Allegretto Pastorale.

Dolce. *Dolce e soave.* *FINE.* *rf* *f* *pp* *sf* *pp* *D.C.*

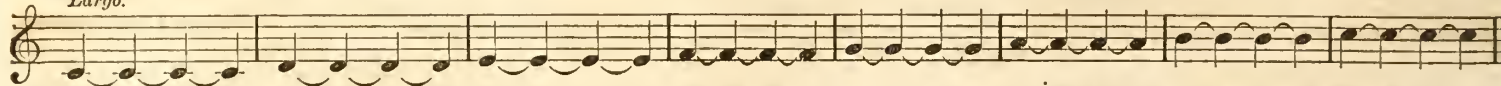
PRONUNCIATION OF THE, MY, &c.

THE, before a word beginning with a vowel, should have nearly the long sound of *e* as in *relate*; before a word beginning with a consonant, the obscure sound as in *her*. MY should always be pronounced with the short sound of *i*, except in emphatic expression, and in phrases directly associated with solemnity. The termination *ed*, should be pronounced as a separate syllable, in chanting; in singing it should be pronounced or omitted, as the metre demands. According to some authority the words *guide*, *guard*, *regard*, *sky*, *kind*, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound, however, has the sanction of reason and system.

TIMBRE OR QUALITY OF TONE.

Vocalizing on different vowel sounds induces different qualities of tone. To acquire an evenness or uniformity of quality throughout the entire compass of the voice, practice the following exercise, using the same quality of tone for the several vowels in each measure as that used for the first one.

Largo.



ah a o e ah a o e ah a o a ah a o e ah a o e ah a o e ah a o e ah a o e ah a o e

As many changes, or permutations, in the position of the vowels may be made as there are different vowels; as: a ah o e, o ah a e, &c.

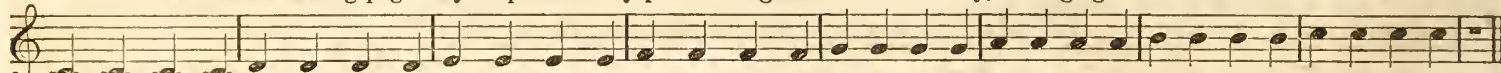
NOTE.—The timbre or quality should vary, in practice, according to the sentiment to be expressed.

ARTICULATION.

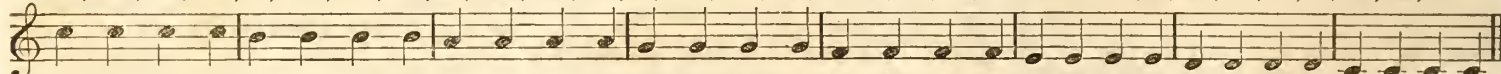
FORMATION OF VOWELS AND CONSONANTS.

Vowel elements are formed by the expansion or contraction of the mouth during expiration. The length of the cavity of the mouth is greatest in *oo*, the least in *e*. Consonants are produced by the action of the lips, teeth and tongue.

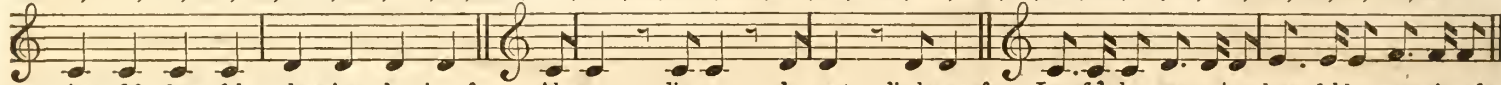
The exercises on the following page may be practiced by pronouncing the words distinctly, or singing them to the scale as follows:



All, bail, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall.



All, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall, all, ball, call, fall.



Aw - ful, law - ful, dawning, drawing, &c. Al - arm, disarm, de - part, discharge, &c. Law - ful - ly, wa - tering, law - ful - ly, wa - tering, &c.

SYLLABIC COMBINATIONS.

1.—Initial Syllables.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and in addition the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "bala" for bla. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blow, blew, black, bled, bliss, blest.
Claim, clean, clime, close, clew, cleft, clip, clutch.
Flame, flee, fly, flow, flew, flit, flock, flute, flood.
Glare, gleam, glide, glow, gloom, glad, gloss, glass.
Slay, sleep, slide, slow, slack, slept, slip, slew.
Splcen, display, splendor, explore.

Br, cr, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enunciation of the hard r,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.
Crave, creep, cried, croak, crest, crook, crop, crust.
Drain, dream, dry, drove, drag, drip, drop, draw.
Frame, free, fro, fruit, fret, froth, frown, freeze.
Grain, green, grind, groan, grand, grim, ground, graft.
Pray, preach, pry, prone, pride, prove, proud, prow.
Spray, spring, sprung, sprang.
Trace, tree, try, trust, track, tread, trip, true.
Stray, street, strife, strown, struck, stream, strength.
Shrine, shroud, shrub, shriek.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.
Snare, snear, snow, snog.
Space, speed, spike, spoke, spare, sped, split, spear.
Stay, steer, stile, store, stack, step, stick, stop.

2.—Final Syllables.

Id, lf, lk, lm, lp, ls, lt, lv.

Bold, hailed, called, held, filled, tolled, pulled, world.
Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.
Elm, helm, whelm, film. Help, gulp, alp, scalp.
Falls, tells, fills, hills, feels, tools, howls, toils.
Fault, melt, bolt, hilt.

Elve, delve, helve, twelve, valve, devolve, revolve.

M'd, ms, nd, ns, nk, nce, nt.

Maimed, claimed, climbed, gloomed.
Fleams, streams, slimes, stems.
And, band, hand, land, lined, moaned, pained, crowned.
Gains, dens, gleans, vines, groans, screens, wins, suns.
Bank, dank, drink, link,
Dance, glance, hence, whence, once, since, ounce.
Ant, want, gaunt, haunt, sent, went, joint, point.
Rb, rd, rk, rm, rn, rse, rs, rt, rve, rb'd, rk'd, rm'd, rn'd,
rst, rs'd, rv'd.

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.
Hard, herd, hir'd, board, lord, gourd, bared, barr'd.
Hark, lark, stork, work, mark'd, work'd.
Arm, harm, farm, arm'd, harm'd, farm'd.
Earn, learn, scorn, thorn, burn, turn, worn, shorn,
earn'd, scorn'd, burn'd, turn'd.
Hearse, force, horse, da'rst, burst, hears'd.
Bars, bears, hears, wears, pairs, tares, snares, repairs.
Mart, dart, start, hurt.
Carve, curve, serve, starve, carv'd, curv'd, serv'd,
starv'd.

Sm, sn, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n
Chasm, schism, prism.
Reas'n,* seas'n, ris'n, chos'n.
Asp, clasp, gasp, wasp, lisp, crisp.
Past, mast, lest, nest dust, lost, mist, wist.
Makes, quakes, likes, strikes, looks, streaks, rocks.
Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject.
Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.
Pip'd, ripp'd supp'd, slop'd.
Op'n,* happ'n, weap'n, rip'n.
Tak'n, wak'n, weak'n.

* These words should always be read as if spelled without o or e, in the last syllable. In singing, the o or e must be sounded, when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of "o-pun," "ta-kun," &c.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, wid'n, hidd'n.
Ev'n, heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

Lst, nst, rst, dst, rdst, rndst, rndst.

Call'st, heal'st tell'st, fill'st, roll'st, reveal'st, unveil'st.
Canst, runn'st, gain'st, rain'st.
Durst, first, worst, crst, barr'st, car'st, hir'st, lur'st.
Mid'st call'dst, fill'dst, roll'dst.
Heard'st, guard'st, reward'st, discard'st.
Arm'dst, harm'dst, charm'dst, form'dst.
Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, die, rl, bl'd, pl'd, r'd.

Able, feeble, bible, double, troubl'd, bubbl'd, babbl'd.
Ample, steeple, triple, topple, tripl'd, toppl'd, dappl'd.
Cradle, saddle, idle, bridle.
Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.
Hang'st, sing'st, wrong'st, bring'st.
Wrong'd, hang'd, clang'd.

DIFFICULT COMBINATIONS.

Practice at first slowly, and then more rapidly.

Thou waf'd'st the skiff over the mountain height
cliffs, and saw'st the full orb'd moon, in whose effulgent
light thou reef'd'st the haggled sails.

He was unamiable, disrespectful, formidable, unman-
ageable, inextricable, and pusillanimous.

R. (With the trill of the tongue.)

Round the rough rock the ragged rascal ran.

For flexibility of mouth palate, &c., repeat vigorously
the principal vowels ä a e o ü (oo) several times in
succession. For the tongue and lips repeat the syllables
ip, it, ik.

Lip and Tongue Exercise.

Peter Prickle Prandle picked three pecks of prickly
pears from three prickly prangly pear trees; if then
Peter Prickle Prandle picked three pecks of prickly,
prangly pears from three prickly, prangly pear trees,
where are the three pecks of prickly pears that Peter
Prickle Prandle picked from three prickly, prangly pear
trees; success to the successful prickly, prangly pear
picker.

† These words are usually to be sung, as well as read, "without
the sound of e after v, but never in the low style of "o-vun,"
"heav-un," &c.

A, an Italian preposition, meaning to, in, by, at, &c.
Accelerando, accelerating the time, gradually faster and faster.

Adagio, or *Adasio*, slow.

Adagio Assai, or *Molto*, very slow.

Ad Libitum, at pleasure.

Affetuoso, tender and affecting.

Agitato, with agitation.

Alla Capella, in church style.

Allegretto, less quick than *Allegro*.

Allegro, quick.

Allegro Assai, very quick.

Allegro ma non troppo, quick, but not too quick.

Amabile, in a gentle and tender style.

Amateur, a lover but not a professor of music.

Andante, gentle, distinct, and rather slow, yet connected.

Andantino, somewhat quicker than *Andante*.

Animato, or *Con Anima*, with fervent, animated expression.

Antiphone, music sung in alternate parts.

A Tempo, in time.

A tempo Giusto, in strict and exact time.

Ben Marcato, in a pointed and well marked manner.

Bis, twice.

Brillante, brilliant, gay, shining, sparkling.

Cadence, closing, or ending; also, an ornamental embellishment at the close of a song.

Cadenza, same as the second use of a cadence.

Calando, softer and slower, by degrees.

Cantabile, graceful, singing style; a pleasing, flowing melody.

Chorist, or *Chorister*, a leader of a choir of singers.

Col, or *Con*, with. *Col Arco*, with the bow.

Con Affetto, with expression.

Con Affettuoso, with emotion and feeling.

Con Dolcessa, with delicacy.

Con Dolor, or *Con Duolo*, with mournful expression.

Con Energico, with energy.

Con Espressione, with expression.

Con Fuoco, with ardor, fire.

Con Grazia, with grace and elegance.

Con Imperio, with force, energy.

Con Moto, with emotion.

Con Spirito, with spirit, animation. *Coro*, chorus.

Da, for, from, &c.

Diminuendo, gradually diminishing the tone.

Da Capo, from the beginning.

Dal Segno, from the sign, (♯.)

Declamando, in the style of declamation.

Decrescendo, diminishing, decreasing.

Devozione, devotional.

Dilettante, a lover of the arts in general, or a lover of music.

Di Molto, much or very.

Dolce, soft, and with tender, delicate expression.

Dolente, or *Dolorosa*, mournfully.

Doloroso, in a plaintive, mournful style.

E, and. *Elegante*, elegance.

Energico, or *Con Energia*, with energy.

Espressivo, expressive.

Fine, *Fin*, or *Finale*, the end.

Forzando, *Forza* or *Fz*, sudden force.

Giusto, in exact and steady time.

Grazioso, smoothly, gracefully.

Grave, a slow and solemn movement.

Impresario, the conductor of a concert.

Lamentoso, or *Lacrimoso*, mournful and pathetic.

Larghissimo, extremely slow.

Larghetto, slow, but not so slow as *Largo*.

Largo, slow. *Legato*, close, gliding, connected style.

Lento, gradually slower and softer.

Lento, or *Lentamento*, slow.

Maestoso, majestic, majestically. *Ma*, bnt.

Maestro, master, instructor, one skilled in art.

Maestro di Capella, chapel-master, or conductor of church music.

Marcato, in a strong and marked style.

Messa di Voce, moderate swell.

Moderato, moderately, in moderate time.

Molto, much or very.

Molto Voce, with a full voice.

Morendo, gradually dying away.

Mordente, a transient shake, with two or more notes preceding the principal one.

Motivo, a subject or theme.

Moto, motion. *Andante con Moto*, quicker than *Andante*.

Non, not; as, *Non Troppo*, not too much.

Orarai, applied to graceful movements in sextuple measure.

Piu, more. *Piu Mosso*, with more motion, faster.

Pizzicato, snapping the violin-string with the fingers.

Poco, a little. *Poco Adagio*, a little slow.

Poco a Poco, by degrees, gradually.

Portamento, the manner of sustaining and conducting the voice from one tone to another.

Presto, quick.

Prestissimo, very quick.

Rallentando, *Allentando*, or *Slentando*, slower and softer by degrees.

Recitando, a speaking manner of performance.

Recitative, musical declamation, or recitation.

Rinforzando, *Rinf.*, or *Rinforzo*, suddenly increasing in power.

Ritardando, gradually retarding and diminishing.

Semplice, chaste, simple.

Scherzando, light, playful, sportive manner.

Sempre, throughout, always; as, *Sempre Forte*, loud throughout.

Senza, without; as, *Senza Organo*, without the organ.

Sforzando, or *Sfz.*, with strong force or emphasis, rapidly diminishing.

Smorendo, *Smorzando*, dying away.

Soave, *Soavemente*, sweet, sweetly. *See Dolce*.

Sostenuto, sustained.

Sotto, under, below.

Sotto voce, with subdued voice.

Spiritoso, *Con Spirito*, with spirit and animation.

Staccato, short, detached, distinct.

Subito, quick, sudden, passionate.

Tace, or *Tacet*, silent, or be silent.

Tasto Solo, without chords.

Tempo, time.

Tempo a Piacere, time at pleasure.

Ten, *Tenuto*, hold on. *See Sostenuto*.

Tutti, the whole, full chorus.

Vigoroso, bold, energetic.

Vivace, quick and cheerful.

Virtuoso, a proficient in art.

Voce, voice.

Voce Solo, voice above.

Volti Subito, turn over quickly.

THE BATTLE PRAYER.

HIMMEL.

p Adagio.

1. Father! I bend to thee, Life, it was thy gift, Thou now canst shield it, From thee it came, And to
 2. Father! I trust in thee, When midst the battle's strife, Death did surround me, E'en at the cannon's mouth,
 3. All I give back to thee! When at thy call, I my Life then shall yield, When in the cold tomb My

thee... I yield it; In life or death, Forsake not me. Father, I bend to thee.
 Death has not found me, Father, 'twas thy will! I trust in thee. Father, still guide thou me.
 fate shall be seal'd, Father, my soul take un - to thee! Father, for - sake not me.

WELCOME TO MORNING.

Words by MARY B. C. SLADE.

Arranged from LA GRAND DUCHESSE.

Duett.

1. The sun is ris-ing o'er the o - - - cean, The smil - ing waters greet the day; And joy - ous winds, to dancing
 2. The birds flit o'er the dew - y mead - - ows, Or car - - ol sweet in branches high; While down the vales, the frightened
 3. Oh come! let clouds of grief and sad - - ness Fly swift as shades of night a-way. Let all our hearts, like birds of

Semi-Chorus.

mo - - - tion, Wake the billows of the bay. See where the clouds roll up the mountains; Night has her misty banner
 sha - - - dows Has - - ten from the dawn to day. Rocked on the water's placid bo - som, Purely the water lilies
 glad - ness, Wel - - come in the glad new day. Bright flow'rs and streams, and birds of heav - en, Incense and praises waft a-

From the "Golden Robin," by permission of O. Ditson & Company.

WELCOME TO MORNING. Concluded.

57

Full Chorus

furl'd; And, springing from a thousand foun - tains, Light and joy o'er - flow the world. Sunbeams of splendor the
 gleam. While willow branch and bending blos - som, Bid good mor - row to the stream.
 above. From hearts and voices now be giv - en Songs of praise, and joy and love.

world are adorning, Join in the chorus, the earth and ocean sing. Welcome the glory, the sunlight, the morning; And make the joyous, joyous echoes ring.

world are adorning, Join in the chorus, the earth and ocean sing. Welcome the glory, the sunlight, the morning; And make the joyous, joyous echoes ring.

THE SEVERED CHAIN.

Words by HIRAM F. STEVENS

Written for and sung by the Class of '69, Kimball Union Academy, Meriden, N. H.

W. O. PERKINS.

*Quartette.**ad lib. a tempo.*

1. Now we part with scenes fa - - mil - iar, Sev - er ties which can - not last, Still with - in our hearts are treasured
 2. Bright the hopes within our bo - soms, Fresh the flow'rs that deck our way, May they urge us ev - er on - ward

3. Now the rec - ord of our lifework, Full of con - tests, long and fierce, Lies with - in the dark here - af - ter
 4. Then what - e'er may be our sta - tion, May we each life's end at - tain, In a no - ble cause con - tend - ing

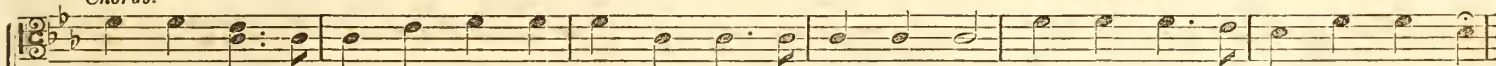
Ten - der mem'ries of the past. Still with - in our hearts are treasured Ten - der mem'ries of the past.
 To a grand and no - ble day. May they urge us ev - er on - ward To a grand and no - ble day.

Which no mor - tal eye may pierce. Lies with - in the dark here - af - ter Which no mor - tal eye may pierce.
 No - ble vie - 'try let us gain. In a no - ble cause con - tend - ing No - ble vie - 'try let us gain.

THE SEVERED CHAIN.

59

Chorus.

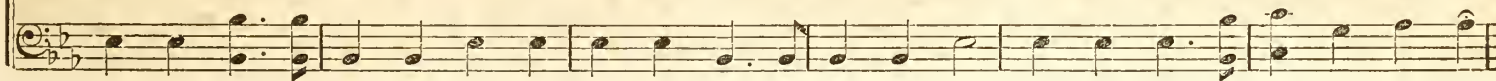


As we grasp the hand of friendship, Sad - ly drops the fall - ing tear; We shall meet when life is o - ver,

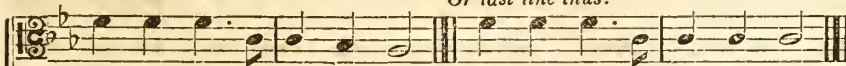


For last verse.

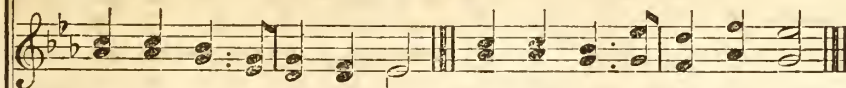
There the hand of love unchang - ing, Wipes a - way the fall - ing tear; We shall meet when life is o - ver,



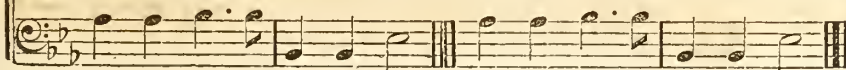
Or last line thus.



If no more we gath - er here. If no more we gath - er here.



Though no more we gath - er here. Though no more we gath - er here.



5. When the golden chain is broken,
And the work of life is o'er,
May the links be reunited
On the bright, eternal shore.

6. Where amid the throng celestial,
But one brotherhood is known;
And the cords of love immortal,
Bind us to the Father's throne.

AWAY TO THE GREENWOOD. (PICNIC SONG.)

Words by MRS. M. A. KIDDER.
Allegro.

SILESIAN.

1. Away to the greenwood, So hap - py and free; The birds now are sing - ing Their sweet ju - bi-lee, Then hasten a -

2. Away to the greenwood, So sha - dy and fair, With na - ture re - joic - ing, We'll ban - ish all care: Our hearts are all

way, Then hasten away, So bright is the day, So bright is the day, Away to the greenwood, Away, then away, A -

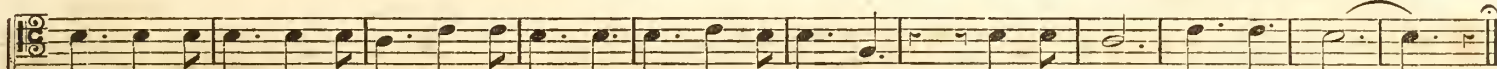
gay, Our hearts are all gay, Come join in the fray, Come join in the fray, Away to the greenwood, This sweet summer day, A -

So bright is the day, the day
Come join in the fray, the fray.

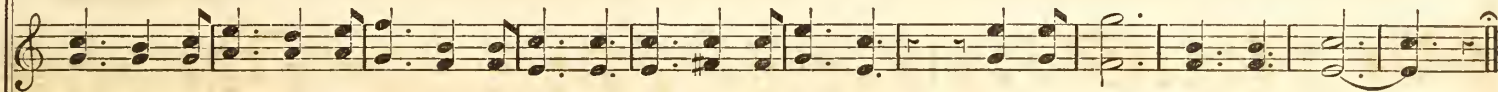
AWAY TO THE GREENWOOD. Concluded.

61

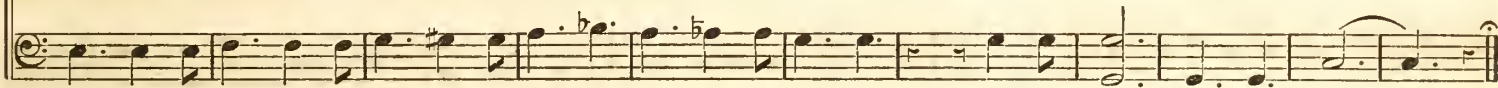
FINE.



way to the greenwood, Away, then away, A - way to the greenwood, To the greenwood a - way.



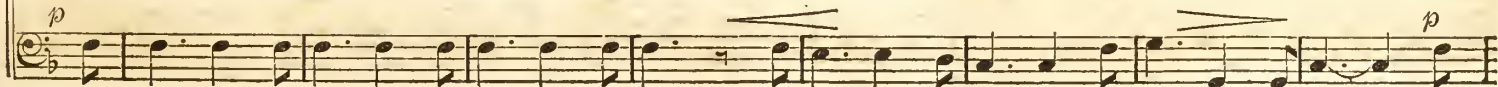
way to the greenwood, This sweet summer day, A - way to the greenwood, To the greenwood a - way.



How fair is the li - ly, How queenly the rose, That down in the val - ley, So fra - grant - ly blows; How



A - way to the greenwood, With glad mer - ry feet, Our luncheon is read - y, So tempting and sweet. We'll



AWAY TO THE GREENWOOD. Continued.

The first system of the musical score consists of three staves. The top staff is in 3/4 time, featuring a melody with dynamic markings *f* and *ff*, and a crescendo hairpin. The middle staff is a grand staff (treble and bass clefs) providing harmonic accompaniment. The bottom staff is a bass staff with a similar accompaniment. The lyrics are written below the staves.

sweet is the clo-ver, That blooms on the lea; A-way to the greenwood, So hap-py and free; A-way

roam by the streamlet, While fan'd by the breeze, And swing in the branches A-mong the green trees, And swing

The second system of the musical score continues the melody and accompaniment. It includes a section marked 'Alto Solo.' above the top staff. The lyrics continue below the staves. The bottom staff concludes with a final chord.

to the green-wood, So hap-py and free, A-way to the moun - - -

in the branch-es a-mong the green trees. *To be sung with muted voices, (closed lips) or played piano e legato.*

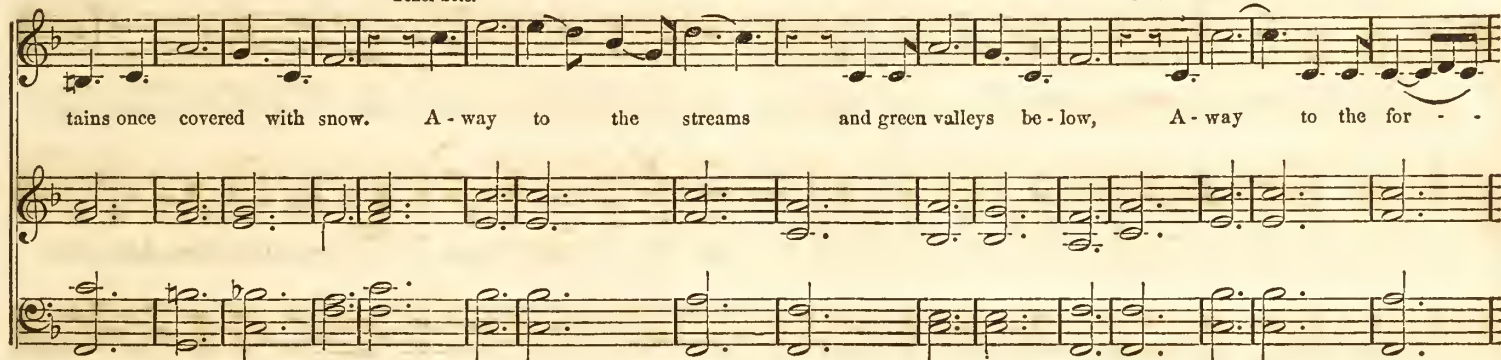
AWAY TO THE GREENWOOD.

Concluded.

68

Tenor Solo.

Alto or Baritone Solo.

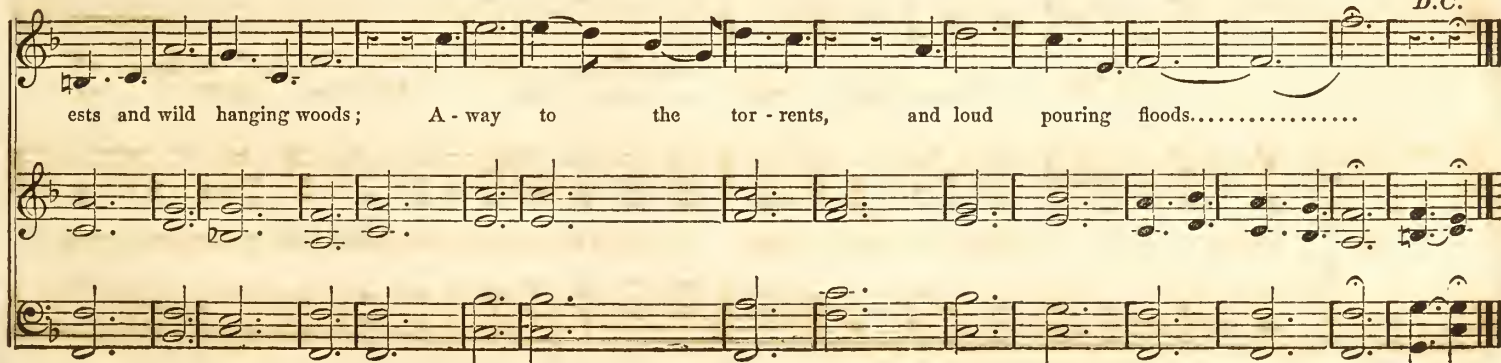


tain once covered with snow. A - way to the streams and green valleys be - low, A - way to the for - -

The musical score for the Tenor and Alto/Baritone solos is written on three staves. The top staff is for the Tenor Solo, the middle for the Alto or Baritone Solo, and the bottom for the piano accompaniment. The Tenor Solo line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the Tenor line. The Alto/Baritone Solo line also begins with a treble clef and a key signature of one flat. The piano accompaniment is written on a bass clef staff.

Soprano Solo.

D.C.

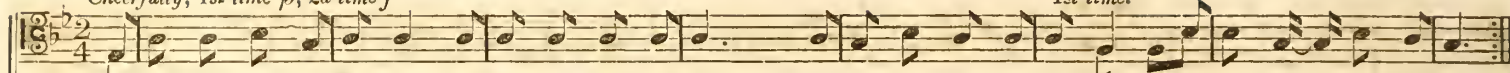


ests and wild hanging woods; A - way to the tor - rents, and loud pouring floods.....

The musical score for the Soprano Solo and piano accompaniment is written on three staves. The top staff is for the Soprano Solo, the middle for the piano accompaniment, and the bottom for the piano accompaniment. The Soprano Solo line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the Soprano line. The piano accompaniment is written on two staves, both with bass clefs.

ALL AMONG THE BARLEY.

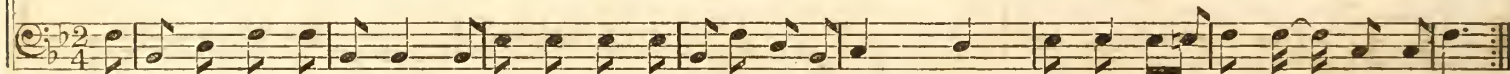
ELIZABETH STIRLING.

*Cheerfully, 1st time p, 2d time f**1st time.*

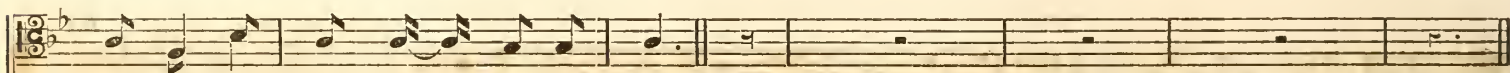
1. Come out, 'tis now Sep - tember, The hunter's moon's be - gun, And thro' the wheaten stub - ble, Is heard the frequent gun;
 2. The Spring, she is a young maid, That does not know her mind, The Summer is a ty - rant, Of most un - righteous kind;



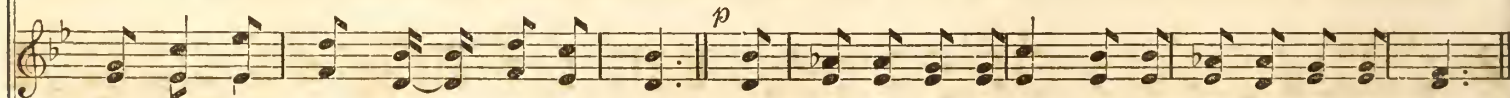
3. The wheat is like a rich man, That's sleek and well to do, The oats are like a pack of girls, Laughing and dancing too;



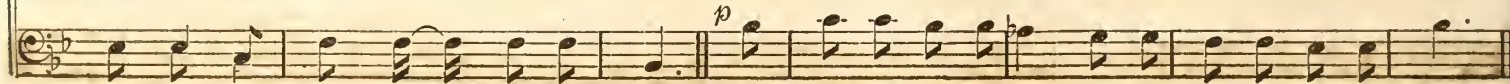
And thro' the wheat - en stubble is heard the frequent gun.

2d time.

stub - ble Is heard the frequent gun; The leaves are pal - ing yel - low, Or kindling in - to red,
 ty - rant, Of most un - - righteous kind; The Au - tumn is an old friend, That loves one all he can,



pack of girls, Laugh - ing and dancing too; The rye is like a mi - ser, That's sulk - y, lean and small,



ALL AMONG THE BARLEY. Concluded.

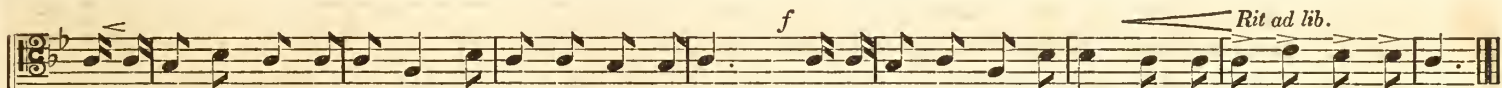
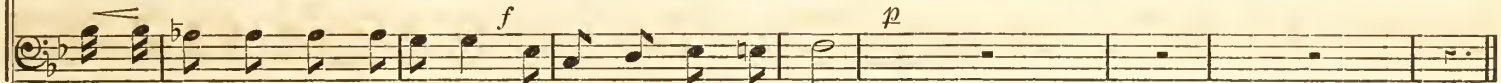
65



And the ripe and gold - en' barley, Is hanging down its head. All a - mong the bar - ley, Who would not be blithe,
And that brings the hap - py barley, To glad the heart of man. All a - mong the bar - ley, Who would not be blithe,



But the free and bearded barley, Is monarch of them all. All a - mong the bar - ley, Who would not be blithe,



When the free and hap - py bar - ley, Is smiling on the scythe? When the free and hap - py bar - ley, Is smiling on the scythe?



When the free and hap - py bar - ley, Is smiling on the scythe? When the free and hap - py bar - ley, Is smiling on the scythe?



SWEET VALE OF REST.

The Tenor may be omitted, and the Bass sung by the Alto.

In part by W. O. P.

1. I wandered in the qui-et dell, Where all was bright and fair; And all the flow'rs I lov'd so well, Were sweetly sleeping there. Were

2. Tho' hopes must die, and ro-ses fade, 'There comes another Spring; And germs that time has not decay'd Will full fru-i-tion bring. Will

ad lib. *A tempo.* SOPRANO SOLO.

sweetly sleep-ing there. 1. Beneath the shade..... the flow'rs were sleep-ing, The weary breeze..... in si-lence

2. I've wander'd far,..... all changes view-ing, One dream of joy,..... in vain pur-

CHORUS.

full fru-i-tion bring. 1. Beneath the shade where the flow'rs were sleep-ing, The weary breez-es

2. I've wander'd far, all life's changes view-ing, One dream of joy, then,

SWEET VALE OF REST. Continued.

67



creep - - - ing, The sil - ver dew - - - - - their lamps were keep - - - ing, In shelter'd nook - - - - - or flow'ret's
 su - - - ing, While visions bright - - - - - I've left in ru - - - in, Were guilded barques - - - - - that deck life's

in silence creep - ing, The sil - ver dew - drops their lamps were keeping, In shelter'd nook yes,
 in vain pur-su - ing, While visions bright that I've left in ru - in, Were guilded barques that



breast. I heard the stream - - - - - then onward stray - ing, Its ripples break, - - - in murmurs play - ing, While mem'ry
 breast. Yet one soft voice - - - - - again is sing - ing, The wings of hope - - - fresh odors bring - ing, While mem'ry

or flow'ret's breast. I heard the streamlet then onward stray - ing, Its ripples breaking, in murmurs play-ing,
 bedeck life's breast. Yet one soft voice, there, again is sing - ing, The wings of Hope, now, fresh odors bring-ing,

SWEET VALE OF REST. *Concluded*

f *Dim.*

sang, with years de-caying, I'll nev-er forget this vale of rest.... I'll ne'er.... I'll ne'er for-get this vale of
back thro' tears is springing To dream of youth's sweet vale of rest.... To dream,... To dream of youth's sweet vale of

f *Dim.*

Ah! I'll ne'er for - - get this vale of rest, I'll ne'er for - get this vale of
Ah! sweet vale of rest, sweet vale of rest, Sweet vale, sweet vale, sweet vale of

p *pp* *Rit and Dim.*

rest. Sweet vale of rest, Sweet vale of rest, Sweet vale of rest, Sweet vale of rest.

p *pp*

rest. Sweet vale of rest, Sweet vale of rest, Sweet vale of rest, Sweet vale of rest.

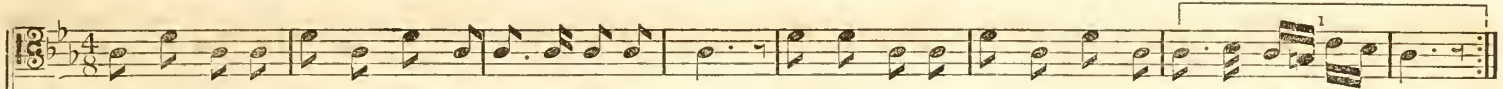
WELCOME.

69

Words by MARY B. C. SLADE.

SUITABLE FOR EXAMINATION DAY.

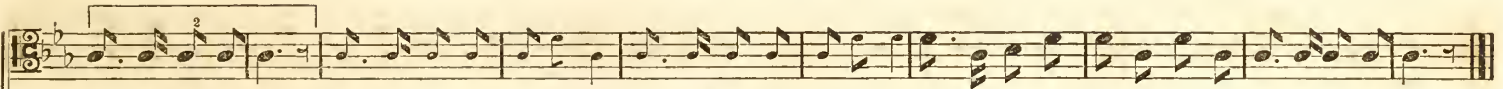
W. O. PERKINS.



1. Let us raise a glad some sound, And sing in accents sweet, Welcome friends now gathered round Most joyful - ly to greet
'Neath the roof where, all the year We walk in wisdom's ways, They have come our hearts to cheer, On.....



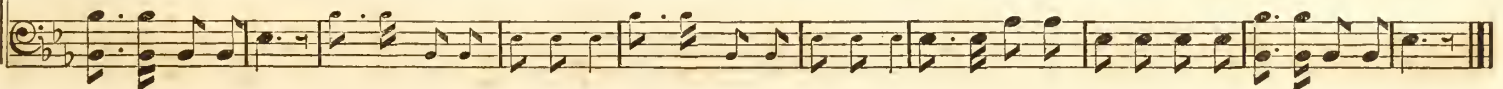
2. Wreaths and garlands of the mind We lay be-fore them here, Garnered sheaves we toiled to bind All thro' the gold - en year.
Gathered here our work to see, Our harvest-home to view, Rich - er, far, our sheaves shall be When.....



this our day of days. Fling the portals open wide! Smiles of welcome let them see, Till the hour of eventide, Our friends with us shall be.



they're approved by you. Fling the portals open wide! Smiles of welcome let them see, Till the hour of eventide, Our friends with us shall be.



WELCOME TO SPRING.

Words by L. J. W. and M. B. C. S.

f Allegretto. *p*

1. Bright Spring is now ap - pearing, The earth with beauty cheering, While sweetly falls the gen - - - tle
Stern Winter's thrall is bro - ken, All things on earth be - to - ken, That flowery spring has come..... a -

f *p*

2. Sweet buds and flow'rs are springing Their wealth of fragrance flinging O'er hill and vale and shin - - - ing
With all her thousand voi - ces, The wakened earth re - joi - ces That flow'ry Spring has come..... once

p La, la, la, la, la, la, la, la, la, la, la,

rain ; } { The brooks with joy are bounding, From i - - cy fet-ters free, While flowing on with
- - - gain ; } { The birds again re - turn - ing, Their i - - cy ex-ile o'er, On sprightly wing they

f *p*

shore, } { And sweet - ly swelling o'er us, From brook, and bird, and bee, Harmonious sound is
more ; } { In grand triumphant cho - rus, Fair stream, and dale, and glen, With one glad voice, all

p La, la, la, la, la, la, la, la, la, la, la,

WELCOME TO SPRING. Continued.

71

cheerful song, To mingle with the sea ; In the dark clouds still hid - ing, On the wild
gai - ly sing, As high above they soar. With the loud thun - der roar - ing, Down the fresh
floating round, Of wondrous mel - o - dy ; Nature's new gifts are teem - ing, New joy and
sing rejoice ! Glad Spring has come a - - - gain ! Tho' fast thy days are fleet - ing, Take now our

temp - est rid - ing, — Ah!..... A - gain the sun ap - pear - ing, Thro' flee - cy clouds ca - reer - ing,
rain is pour - ing; From graceful posture bend - ing, The flow'rs their fragrance send - ing,
beau - ty bring - ing; Ah!..... Oh! fair and joyous com - er, Bright her - ald of the Sum - mer,
joy - ous greet - ing; When o'er the southern mountains, To wake the slumb'ring fountains,

WELCOME TO SPRING.

Concluded.

rit.

Cheers all the earth with gold - - - en light; }
 A - rise a - gain in beau - - - ty bright. } Hail, Joy - ous Spring! all hail to thee!

p
 Our hearts shall sing a wel - - - come song, }
 The love - ly spring flies swift..... a - long. } Hail, joy - ous Spring! all hail to thee!

"LET US HAVE PEACE."

Words by MARY B. C. SLADE.

W. O. PERKINS.

1. Oh! the stormy hours of conflict, And the days of war are o'er; And the hosts of armed soldiers Seek the bat-tle-field no
 2. As we furl our tattered banners, Let us fold all strife a - way, And may North and South together, Sing the song of peace to -

3. Oh! our Father in the Heavens, Un - to Thee thy peo - ple turn! Be, thyself, our Guide and Leader, Un - til thy dear name we

LET US HAVE PEACE. Continued.

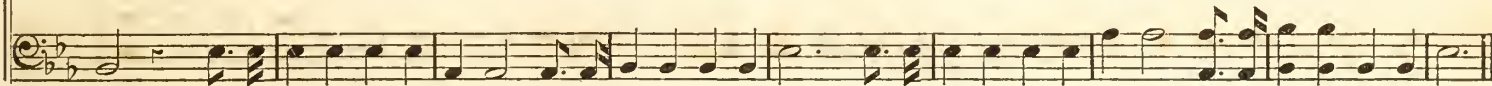
73



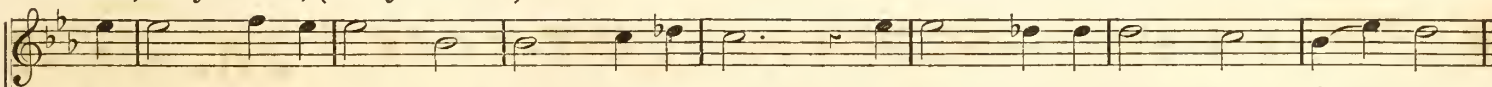
more. O'er the land, the sound of bat - tle Fills no more our hearts with dread, And the starry flag no longer Droops above the no - ble dead.
day. May the hand that bro't us safe - ly Thro' the raging war's Red Sea, Just as firmly lead and guide us, For the nation's hope is he.



learn. Like the voice that bade the tempest, O - ver Gal - i - lee to cease, Let a voice o'er all our nation, Say, "Be still!" and whisper peace!

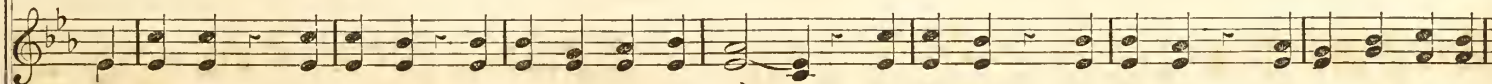


Solo, or a few voices, (or may be omitted.)



While he - roes, re - turn - ing With banners came, The war - rior was learn - ing, One grand

CHORUS.



While heroes, re - turning With waving banners came, The warrior was learning One grand he - ro - ic



LET US HAVE PEACE. Concluded.

name. Our he - roes re - turn - ing Sang, loud and free, The glad song of triumph, For Grant and vic-to - ry.

name. Yes! yes! our heroes re - turning, Sang loud and long and free, The glad song of triumph, For Grant and vic - to - ry!

Inst.

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a piano accompaniment in G major with chords and some melodic lines. The bottom staff is a bass line in G major. The lyrics are: 'name. Our he - roes re - turn - ing Sang, loud and free, The glad song of triumph, For Grant and vic-to - ry.' and 'name. Yes! yes! our heroes re - turning, Sang loud and long and free, The glad song of triumph, For Grant and vic - to - ry!'. The word 'Inst.' is written at the end of the bottom staff.

Tenor.

For the voice that cheered our armies, Till they made the strife to cease, Is the voice that now is saying, "Brothers, let us all have peace."

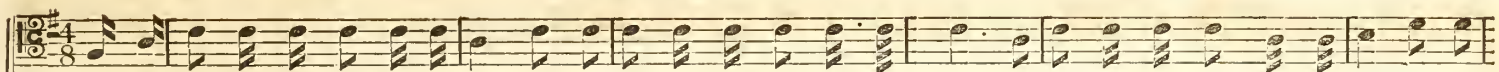
For the voice that cheered our armies, Till they made the strife to cease, Is the voice that now is saying, "Brothers, let us all have peace."

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is a Tenor vocal line in G major with lyrics. The middle staff is a piano accompaniment in G major with chords and some melodic lines. The bottom staff is a bass line in G major. The lyrics are: 'For the voice that cheered our armies, Till they made the strife to cease, Is the voice that now is saying, "Brothers, let us all have peace."' and 'For the voice that cheered our armies, Till they made the strife to cease, Is the voice that now is saying, "Brothers, let us all have peace."'.

THE FOREST KING.

75

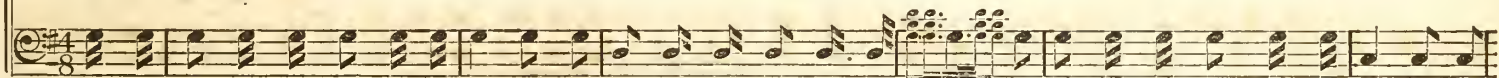
Words by JOSEPHINE POLLARD.



1. There's a tree in the heart of the for - est, Where oaks and where maples a - bound, Whose beauti - ful crown ris - es higher Than
2. When beneath its broad branches we gath - er, For qui - et or festive de - light, The heart seems to feel a new gladness, And



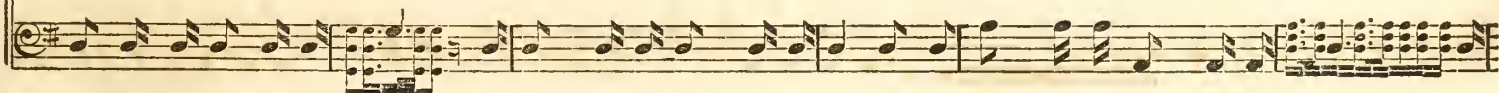
3. There's a tree in the heart of the for - est, Whose glory in spring-time we see, When far on the landscape a - ris - es, The



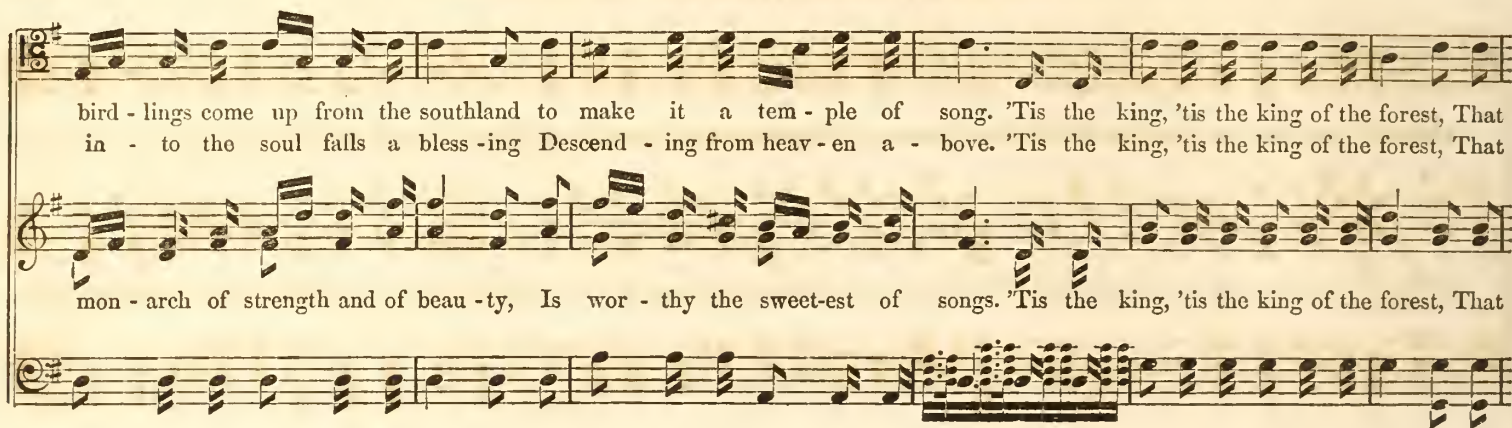
those of the monarchs a - round ; Its leaves break the sunshine of summer, Its boughs are so stur - dy and strong, That
bur - ies its griefs out of sight. Its arms are so fond - ly extend - ed, In to - ken of strength and of love, That



form of this beau - ti - ful tree. The birds seek its shel - ter in summer, The heart for its sol - i - tude longs ; This

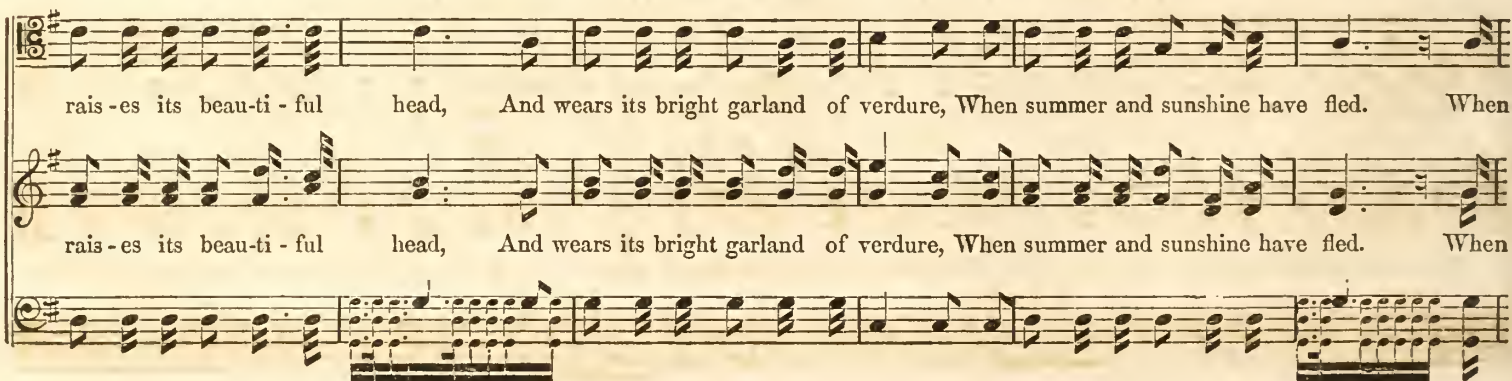


THE FOREST KING. Continued.



bird - lings come up from the southland to make it a tem - ple of song. 'Tis the king, 'tis the king of the forest, That
in - to the soul falls a bless - ing Descend - ing from heav - en a - bove. 'Tis the king, 'tis the king of the forest, That

mon - arch of strength and of beau - ty, Is wor - thy the sweet-est of songs. 'Tis the king, 'tis the king of the forest, That



rais - es its beau - ti - ful head, And wears its bright garland of verdure, When summer and sunshine have fled. When

rais - es its beau - ti - ful head, And wears its bright garland of verdure, When summer and sunshine have fled. When

THE FOREST KING. Concluded.

77

summer, when summer and sunshine are fled, When summer, when summer and sunshine are fled, When summer, when summer and sunshine are fled.

summer, when summer and sunshine are fled, When summer, when summer and sunshine are fled, When summer, when summer and sunshine are fled.

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is a continuous melody with lyrics underneath.

WHEN THE ROSY MORN RETURNS.

Words by JOSEPHINE POLLARD

From MERCADANTE.

mf

1. When the ro - sy morn re - turns, Breaking thro' the gloom of night, On the east - ern hill-top burns, Fires that

2. In the meadows see the grass, Sparkling with its weight of dew, Eve - ry blos - som as we pass, Seems its

mf

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is a continuous melody with lyrics underneath. The first line of music is marked with a mezzo-forte (*mf*) dynamic. The second line of music is also marked with a mezzo-forte (*mf*) dynamic.

WHEN THE ROSY MORN RETURNS.

Continued.

fill the world with light. Waking from their dewy sleep, Birds begin their matin lay; Thro' the val - ley
 beauty to re - new. Thro' the air on golden wing, Strength and joy a - like are borne, Bird and flow'r with

mp *mp*

streamlets leap, Answering to the call of day. Waking from their dewy sleep, Birds begin their mat - in lay;
 freshness spring, At the coming of the morn. Through the air on golden wing Strength and joy a - like are borne,

rit. e dim. *a tempo.*

WHEN THE ROSY MORN RETURNS. Continued.

79

1st time. f 2d time. pp.

Thro' the val - ley streamlets leap, Answering to the call of day. To the cheerful song our hearts respond, And

Bird and flow'r with freshness spring, At the coming of the morn. To the cheerful song our hearts respond, And

joy - ful - ly with footsteps light, We will wan - der where no cloud of care, Disturbs a day so bright.

joy - ful - ly with footsteps light, We will wan - der where no cloud of care, Disturbs a day so bright.

WHEN THE ROSY MORN RETURNS. Concluded.

f *ff*

O, welcome, love-ly morn! O, welcome, love-ly morn! O, welcome, love-ly morn!.....

O, welcome, love-ly morn! O, welcome, love-ly morn! O, welcome, love-ly morn!.....

f *ff*

This musical score is for the song 'When the Rosy Morn Returns'. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a treble and a bass clef respectively, both in the same key signature. The music is in 12/8 time. The first staff begins with a forte (*f*) dynamic and includes a crescendo leading to a fortissimo (*ff*) section. The lyrics are repeated across the three staves, with the first staff having a longer melodic line that extends beyond the other two.

GENTLY YE BILLOWS.

Andante. Trio or Duet.

1. Gent - ly, ye billows, come cra - dle our boat, On its bright pathway in peace let it float,
2. Gent - ly, ye billows, by mead and hill - side, Soft thro' the re - gion of blue let us glide,

3. Gent - ly, ye billows, a - round us you play, Bear us in safe - ty, nor lead us a - stray,

Bass or Alto.

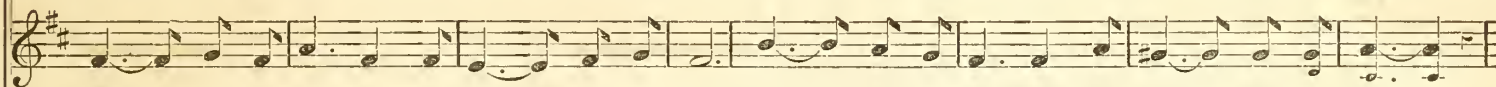
This musical score is for the song 'Gently Ye Billows'. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a treble and a bass clef respectively, both in the same key signature. The music is in 6/8 time and marked 'Andante'. The first two staves are for a 'Trio or Duet' and include lyrics. The third staff is for a 'Bass or Alto' part. The melody is simple and gentle, with a key signature of one sharp.

GENTLY, YE BILLOWS. Concluded.

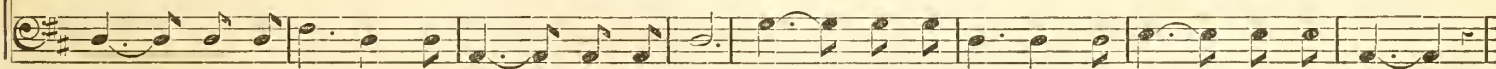
81



Light - ly the breezes be - stir the broad flood, Warm thro' our bo - som to bound - ing the blood,
Heav'n is a - bove, its re - flec - tion be - low, Heav'n is around us as on - ward we go,



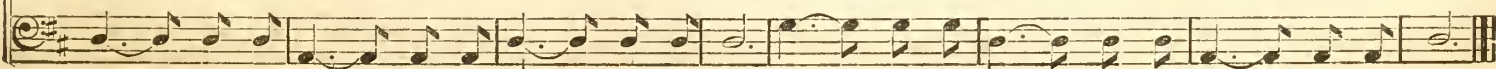
Life and a riv - er in this are as one, Scarce - ly we greet them be - fore they are gone,



Soft - ly are whis - p'ring the reeds as they shake, Songs of the gay in the dis - tance a - wake.
Lips that can war - ble, and hearts that can swell, Prove there's a heaven in our bo - soms as well.



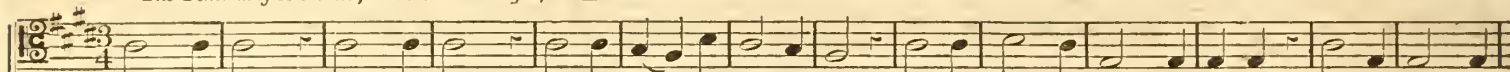
Mo - ments, like bil - lows, are swift in their flight, Mo - ments, like bil - lows, some dark, and some bright.



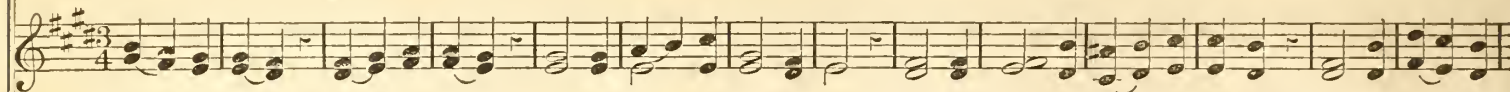
GOOD NIGHT.

Words by MARY B. C. SLADE.

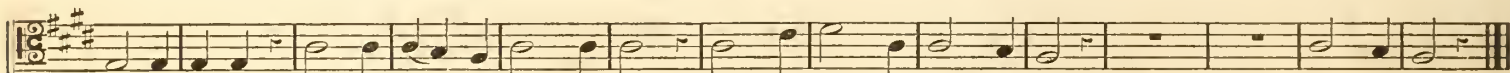
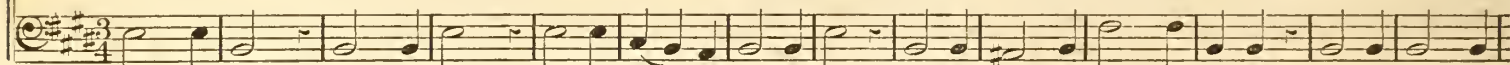
SCHNEIDER.

The Tenor may be omitted, and the Bass sung by the Lib.

1. Down the west, down the west, Slowly sinks the sun to rest. Let us as our work is ending, Hearts and voices
 2. La - bor ends, la - bor ends, Till the morning sun ascends. In our hearts, the joy-bells ringing, Mingle with our



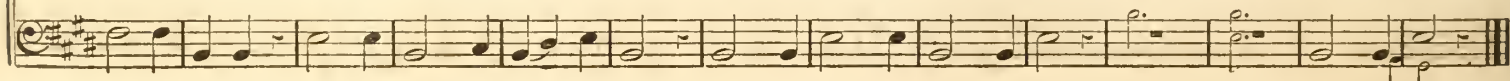
3. Kind good-bye, kind good-bye, Let no tear be-dew our eye. These who stay our love are sharing; They who go our



sweetly blending, Sing as fades the ro - sy light, Now good night, to all good night! Now good night, kind good night.
 notes of singing. Joyous day, so glad, so bright, Now good night, to all good night! Now good night, kind good night.



love are bearing; Be sweet smiles their parting sight. Now good night, to all good night! Now good night, kind good night.



THE ROSE.

83

H. WERNER.

Andante.

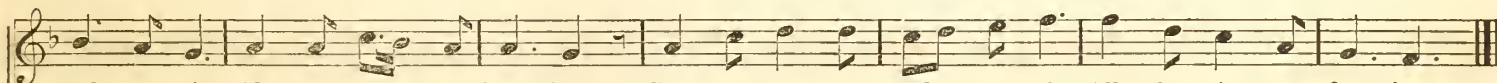


1. Once I saw a sweet-briar rose, All so fresh - ly blooming; Bathed with dew, and blushing fair, Gently waved by
2. Rose, said I, thou shalt be mine, All so fresh - ly blooming; Rose replied, nay, let me go, Or thy blood shall



3. Wo is me, I broke the stem, Life and fragrance dooming; Soon the love - ly flow'r was gone, And the thorns re -
4. Had I left thee, love - ly flow'r, In thy beau - ty blooming; Bathed with dew, and blushing fair, Thou wouldst still have

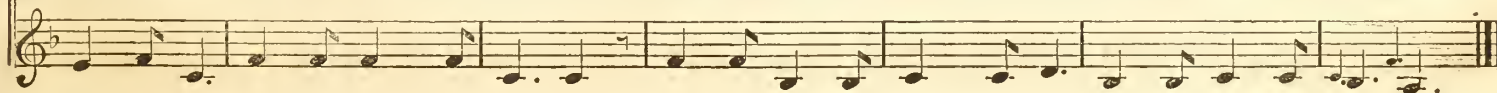
ALTO OR BASS.



balm - y air, All the air per - fum - ing, Gent - ly waved by balm - y air, All the air per - fum - ing.
free - ly flow, For this rash pre - sum - ing, Or thy blood shall free - ly flow, For thy rash pre - sum - ing.



mained a - lone, Vanished all its blooming, And the thorns re - mained a - lone, Vanished all its blooming.
filled the air With thy sweet per - fum - ing, Thou wouldst still have filled the air With thy sweet per - fum - ing.



WHEN DAYLIGHT'S GOING. PHANTOM CHORUS.

From "LA SOMNAMBULA."

Moderato.

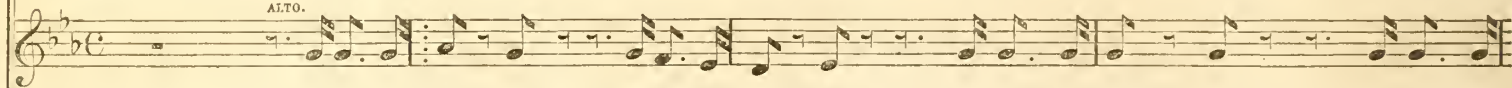
SOPRANO.

S:

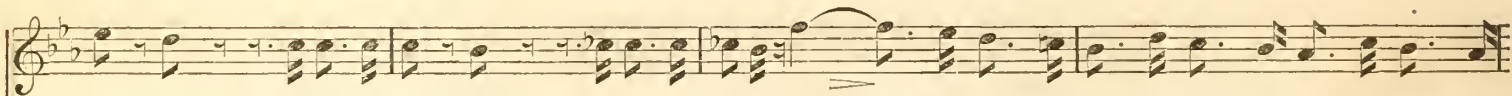


When daylight's go - ing, And night wind's flowing, When sheeted light - ning, The heavens

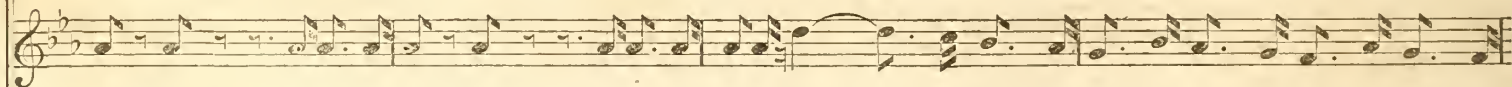
ALTO.



heav - en, By winds are driv - en, With hair loose stream - ing, And eyes bright

Piano.

bright'ning, When deep mouth'd thunder, Strikes us with wonder, O'er.... the dis - tant hill a shade appears, a shade ap-



beaming, In robe whose whiteness, Shines forth a brightness, Yes,.... oh, then it comes, oh! then it comes, up - on our



WHEN DAYLIGHT'S GOING. Continued.

85

1 2 ALTO.

pears, While clouds thro' Oh! what a pic - ture! this is but dreaming, While your mis - giv - ings your fancies,

fears.

SOPRANO.

heed, Ah!..... 'tis no dreaming, it is no seeming, Each eye has seen it, indeed 'tis true,

sf

WHEN DAYLIGHT'S GOING. Continued.

Then gent-ly glid - ing, On air seems rid - ing, Dead si - lence reign - ing, Dread hor - ror

Then gent-ly glid - ing, On air seems rid - ing, Dead si - lence reign - ing, Dread hor - ror

pain - ing, Each ob - ject cheer-ful, Be-coming fearful, Fro - - - zen the riv - er seems in i - cy fet - ters

pain - ing, Each ob - ject cheer-ful, Be-coming fearful, Fro - - - zen the riv - er seems in i - cy fet - ters

WHEN DAYLIGHT'S GOING.

Continued.

87

cres.

bound; With silent crouching, The dogs ap - proach - ing, With eyes so low'r - ing, Their fears o'er

Their fears o'er

cres.

f *Dim.* *pp*

pow'r - - - - - ing, It would be madness, The heavens guard thee, It would be

pow'r - - - - - ing, But still to see it, But still to see it, I'll watch with

f *dim.*

WHEN DAYLIGHT'S GOING. Concluded.

mad - ness to tempt its spite, To guard thee, to guard
 glad - ness I'll watch to - - night, To see it, I'll watch to - -

thee, Pray heaven, pray heaven, pray heaven.....

night, To see it, I'll watch to - night!.....

tempo. *pp* *rit.* *f* *pp* *Rit.*

tempo. *rit.*

TRAVELLER'S MORNING SONG.

89

Words from the German, by J. K. B.

FRANZ ABT.



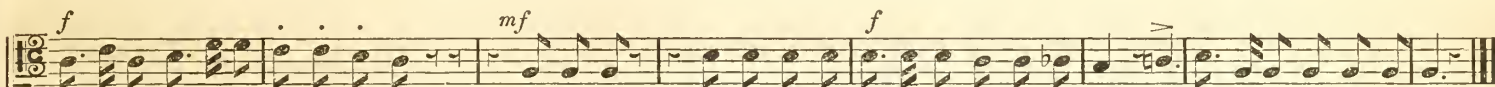
1. Good morning, good morning, ye plains with your sto - ver! The fountain of joy in my heart's running o - ver; I
 2. Good morning, good morning, good morning, ye mountains and val - leys, Lakes, rivers, and hamlets, towns, highways, and alleys, The



3. Good morning, good morning, good morning, ye sunbeams ce - les - tial, That paint grove and plain with hues more than ter-res-tial! Ye



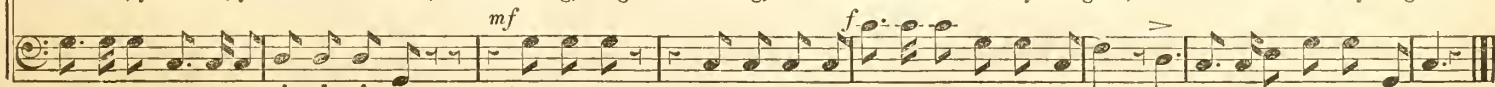
Good morning, good morning,



lift up my hands to yon blue curtained sky; Good morning, good morning, Thou master-piece, lordly and high! Thou master piece, lordly and high!
 way-farer greets ye, and hastes to his goal; Good morn-ing, good morn-ing, Ye for-est so sha-dy and cool! Ye for-est so shady and cool.



sunbeams, ye breezes, ye blossoms so sweet; Good morning, good morn-ing, From rose-border'd valleys I greet, From rose-border'd valleys I greet.

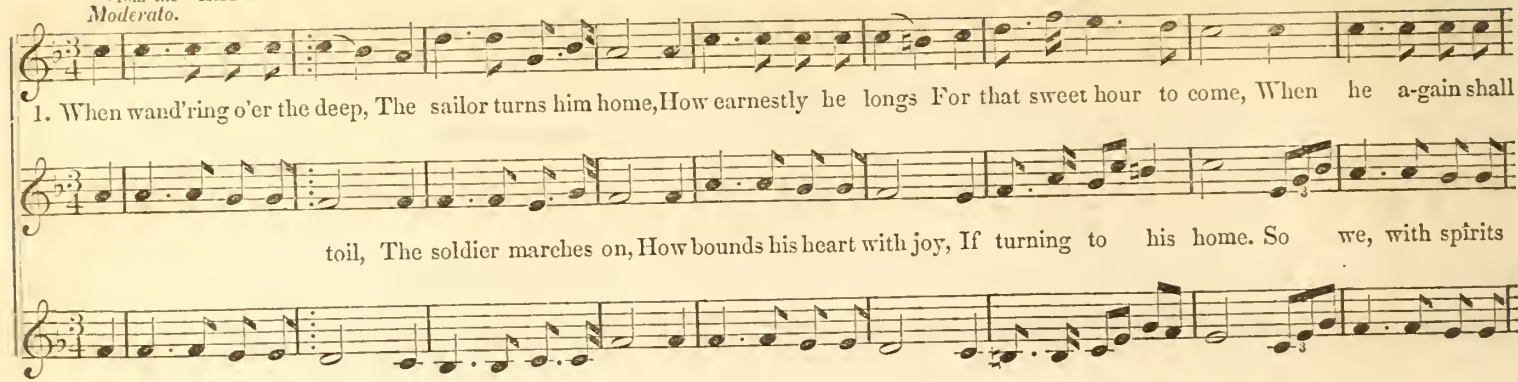


Good morning, good morning,

WHEN WANDERING O'ER THE DEEP.

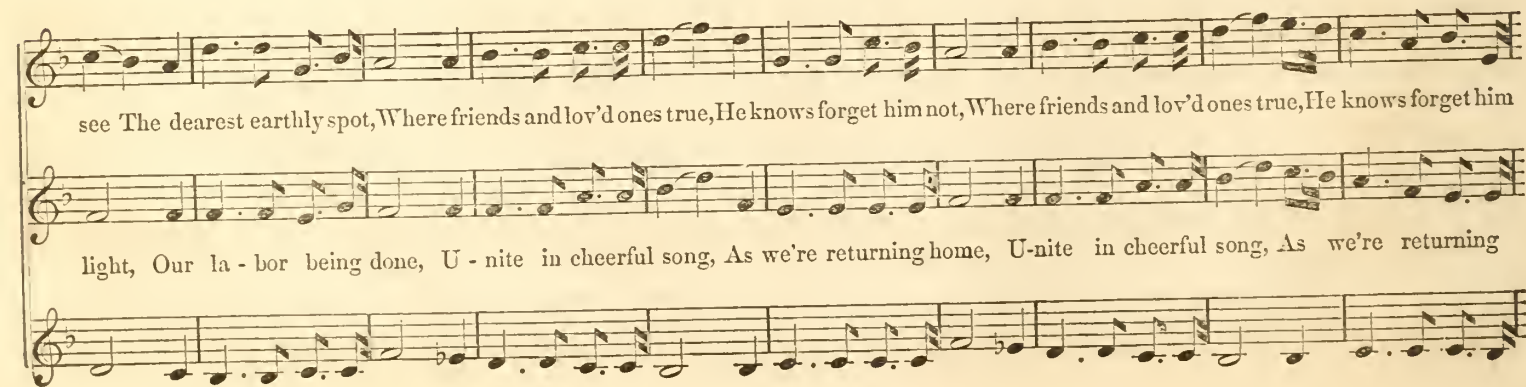
TRIO AND CHORUS.

By permission of GEORGE F. ROOT.

From the "HAYMAKERS."
Moderato.


1. When wand'ring o'er the deep, The sailor turns him home, How earnestly he longs For that sweet hour to come, When he a-gain shall

toil, The soldier marches on, How bounds his heart with joy, If turning to his home. So we, with spirits



see The dearest earthly spot, Where friends and lov'd ones true, He knows forget him not, Where friends and lov'd ones true, He knows forget him

light, Our la - bor being done, U - nite in cheerful song, As we're returning home, U-nite in cheerful song, As we're returning

WHEN WANDERING O'ER THE DEEP. Concluded.

91

Trio:


1st Sop. *Trio.*

not. Dear home, lov'd home, Sweet home. 2. When worn with care and
(These words 1st time.)

2d Sop.

home. Dear home, lov'd home, There's no place like home.
(These words 2d time.)

Alto.




The alto part is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The next measure contains a half note C5 and a quarter note B4. The third measure has a half note A4 and a quarter note G4. The fourth measure consists of a half note F#4 and a quarter note E4. The fifth measure has a half note D4 and a quarter note C4. The sixth measure contains a half note B3 and a quarter note A3. The seventh measure has a half note G3 and a quarter note F#3. The eighth measure consists of a half note E3 and a quarter note D3. The ninth measure has a half note C3 and a quarter note B2. The tenth measure contains a half note A2 and a quarter note G2. The eleventh measure has a half note F#2 and a quarter note E2. The twelfth measure consists of a half note D2 and a quarter note C2. The thirteenth measure has a half note B1 and a quarter note A1. The piece concludes with a double bar line.

Chorus.

Tenor.

Home, home, sweet, sweet home, There's no place like home, There's no place like home. home.

[illegible]

Sop.  Home, home, sweet, sweet home, There's no place like home, There's no place like home. home.

Bass.

FLAG OF THE FREE.

H. MILLARD.

By permission of DODWORTH & SON.

Con Energia.

1. No - bly our flag flutters o'er us to-day, Emblem of peace, pledge of lib - er - ty's sway ; Its foes shall tremble and shrink in dismay,
 2. With it in beauty no flag can compare,—All nations honor our banner so fair ; If to insult it a traitor should dare,
 3. Ev - er u - nit - ed this fair land shall be, Our flag shall conquer on land or on sea ; Ev' - ry op - poser shall soon bend the knee,

ad lib. If e'er in-sulted it be ; Our stripes and stars lov'd and honored by all, Shall float forev - er where free - dom may call,
 Crush'd to the earth let him be, Freedom and progress our watchword to-day, When du - ty calls us who dares dis - o - bey,
 God speed the darling old flag,— No North, no South, no New England, no West, One country always, the greatest, the best,

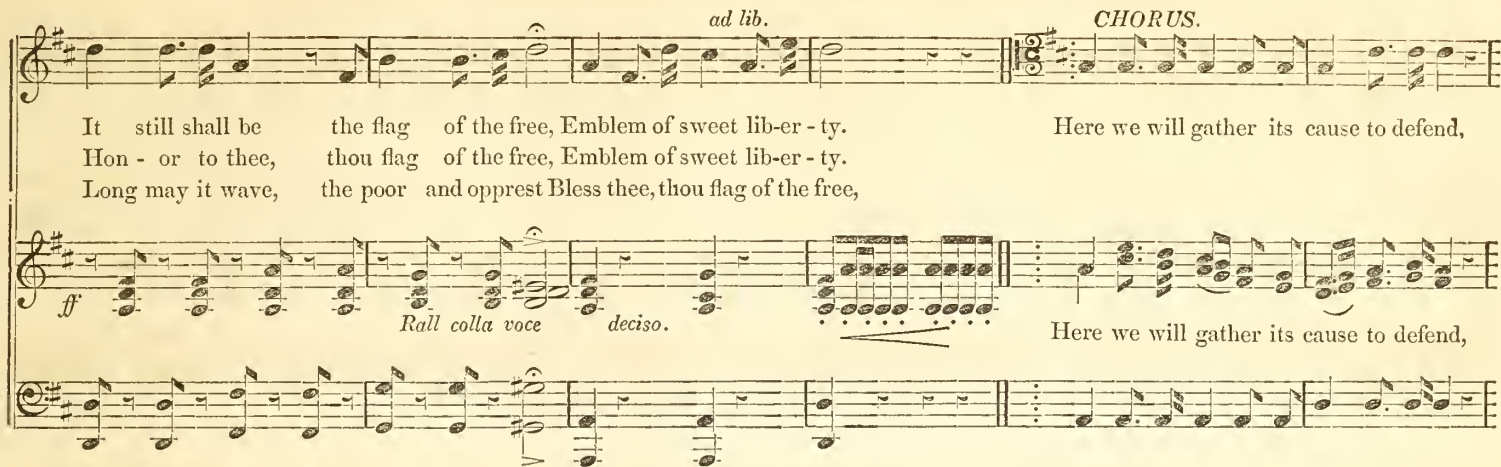
Rall. Cres.

FLAG OF THE FREE.

Concluded.

93

ad lib. **CHORUS.**



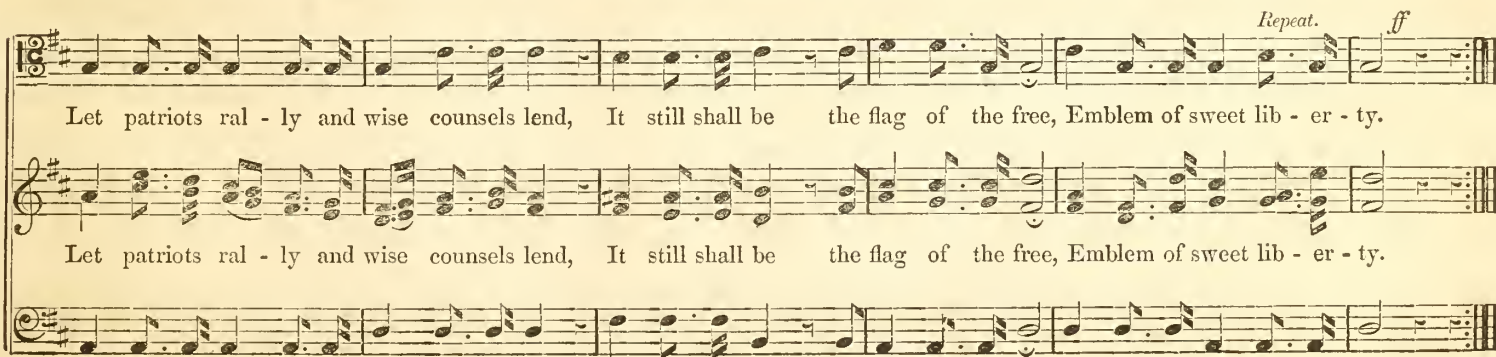
It still shall be the flag of the free, Emblem of sweet lib-er-ty.
 Hon - or to thee, thou flag of the free, Emblem of sweet lib-er-ty.
 Long may it wave, the poor and opprest Bless thee, thou flag of the free,

Here we will gather its cause to defend,

f *Rall colla voce* *deciso.*

Here we will gather its cause to defend,

Repeat. *ff*

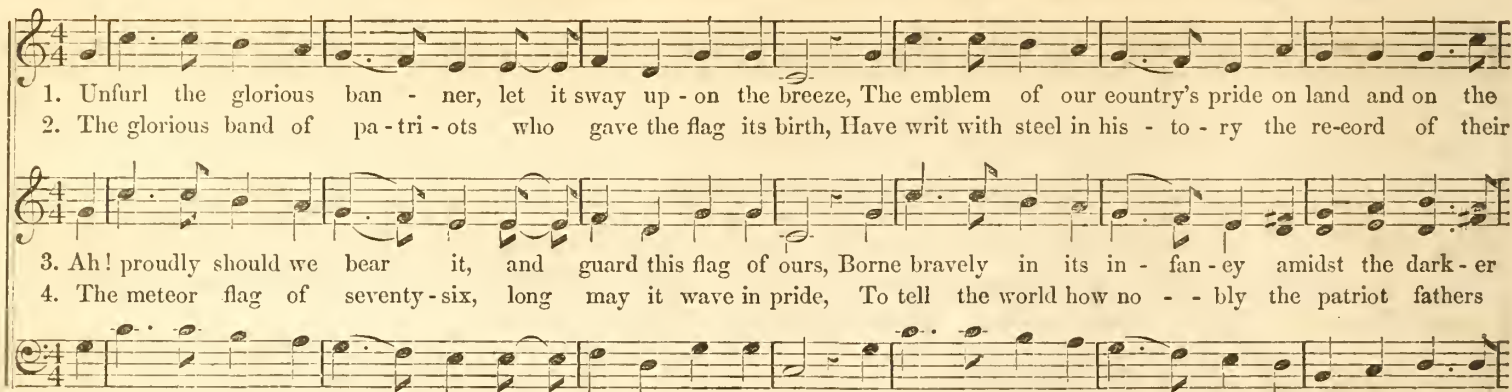


Let patriots ral - ly and wise counsels lend, It still shall be the flag of the free, Emblem of sweet lib - er - ty.

Let patriots ral - ly and wise counsels lend, It still shall be the flag of the free, Emblem of sweet lib - er - ty.

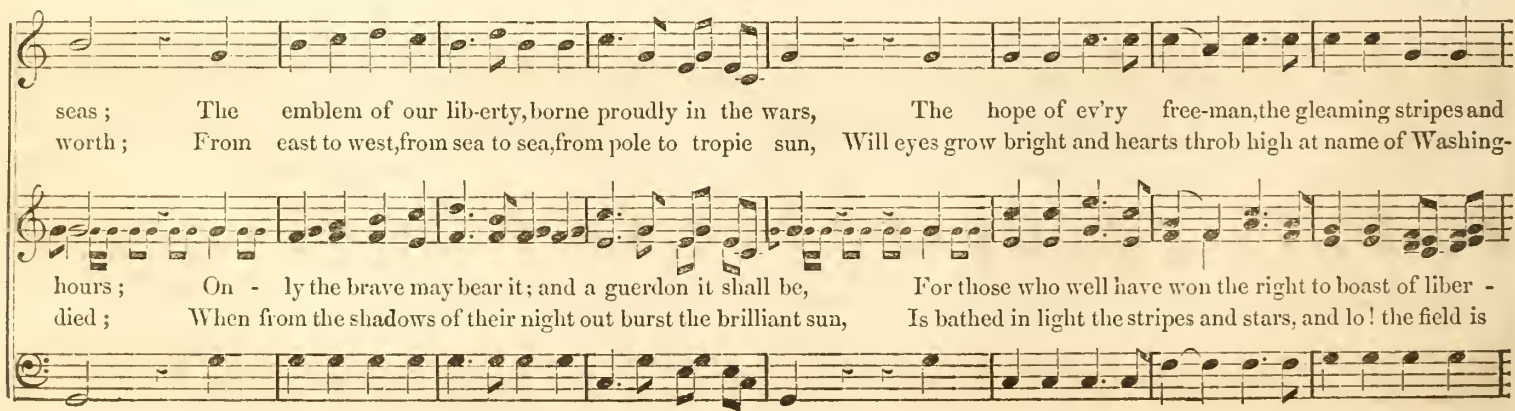
UNFURL THE GLORIOUS BANNER.

HENRY KLEBER.



1. Unfurl the glorious ban - ner, let it sway up - on the breeze, The emblem of our country's pride on land and on the
 2. The glorious band of pa - tri - ots who gave the flag its birth, Have writ with steel in his - to - ry the re-cord of their

3. Ah! proudly should we bear it, and guard this flag of ours, Borne bravely in its in - fan - ey amidst the dark - er
 4. The meteor flag of seventy-six, long may it wave in pride, To tell the world how no - - bly the patriot fathers



seas ; The emblem of our lib-erty, borne proudly in the wars, The hope of ev'ry free-man, the gleaming stripes and
 worth ; From east to west, from sea to sea, from pole to tropic sun, Will eyes grow bright and hearts throb high at name of Washing-

hours ; On - ly the brave may bear it; and a guerdon it shall be, For those who well have won the right to boast of liber -
 died ; When from the shadows of their night out burst the brilliant sun, Is bathed in light the stripes and stars, and lo! the field is

UNFURL THE GLORIOUS BANNER.

Continued.

95

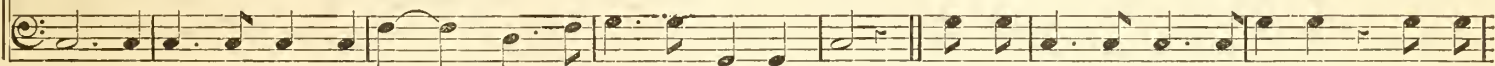
CHORUS.



stars, The hope of ev' - ry free - man, the gleaming stripes and stars. Then un-furl the glorious banner Out up-
ton, Will eyes grow bright, and hearts throb high at name of Washing - ton.



ty, For those who well have won the right to boast of lib - er - ty. Then un-furl the glorious banner Out up-
won, Is bathed in light the stripes and stars, and lo! the field is won.



on the welcome air; Read the record of the old - en time up-on its radiance there, In the bat - tle it shall

In the bat - tle..... it shall



on the welcome air; Read the record of the old - en time up-on its radiance there, In the bat - tle it shall



UNFURL THE GLORIOUS BANNER. Concluded.

1 st. | 2d.

lead us, And the ban-ner ev - er be, A beacon light to glo - ry, And a guide to vic - to - ry, ry.

lead us, And the banner..... ev - er be,

lead us, And the ban - ner ev - er be, A bea - con light to glo - ry, And a guide to vic - to - ry, ry.

The musical score consists of three staves. The top staff is a single melodic line with a repeat sign and two endings. The middle staff is a harmonic accompaniment in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the staves, with some words aligned under specific notes.

THE JOYS OF SPRING.

ABT.

Alla marcia.

1. Return'd is now the love-ly Spring; We are by him in - vit - ed A - bout to rove, thro' field and grove, in mer - ry mood, in merry mood, in -

2. And oh to sing in wide, wide wood, Delight beyond all measure! Like birds so gay, that sing and play, we tune our songs, we tune our songs with

3. Now rove and sing, ye friends, do not De - lay it 'till to - morrow; A mer - ry song, the wood a - long, will chase a - way, will chase a - way all

The musical score is in 2/4 time with a key signature of one sharp (F#). It features a single melodic line in treble clef. The lyrics are written below the staff, with some words aligned under specific notes. There are three numbered verses of lyrics.

THE JOYS OF SPRING. Concluded.

97

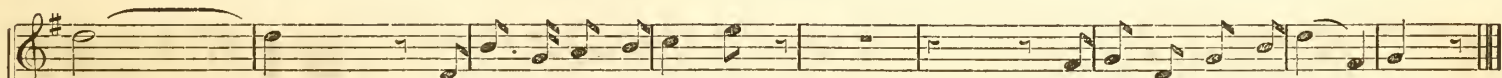


vit - ed. Sweet as at morn the verdure's prime, So 'tis to rove at fair spring-time, To rove.....
pleas - ure.

To



sor - row. Sweet as at morn the verdure's prime, So 'tis to rove at fair spring-time, Sweet as at morn the verdure's prime, So



rove..... the fairest, loveliest Spring-time. the fairest, loveliest Spring - time.



'tis to rove at fair Spring-time, the fairest, loveliest Spring-time, the fairest, loveliest Spring-time.



So 'tis to rove at fair Spring-time, at Spring-time.

COMRADES, THE TRUMP IS SOUNDING.

Words by JOSEPHINE POLLARD.

Fine.

Comrades, the trump has sounded, Heard ye not the stirring cry, From your peaceful dreams awak - ing, Forward now to win or die!

Fine.

Comrades, the trump has sounded, Heard ye not the stirring cry, From your peaceful dreams awak - ing, Forward now to win or die!

Duett.

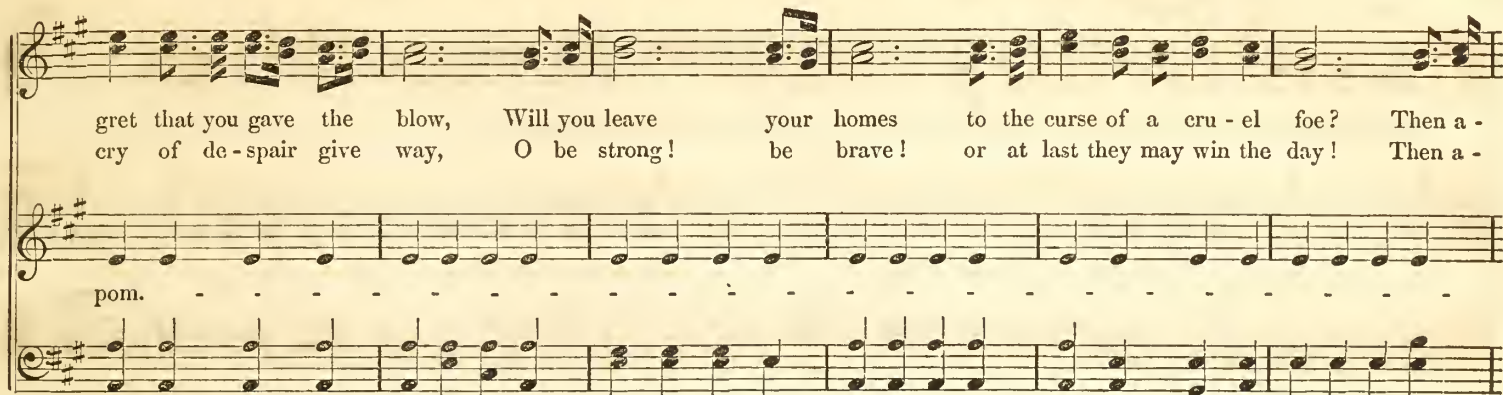
Strike for your al - tars; Stand for the right, 'Tis for your freedom and jus - tice you fight. Oh!..... will you pause to re- Oh!..... see them now with a

Chorus Accompaniment.

See them advancing, Strong in their might, 'Tis not for freedom but glo - ry they fight, Pom, pom, pom, pom, pom, pom, pom, pom.

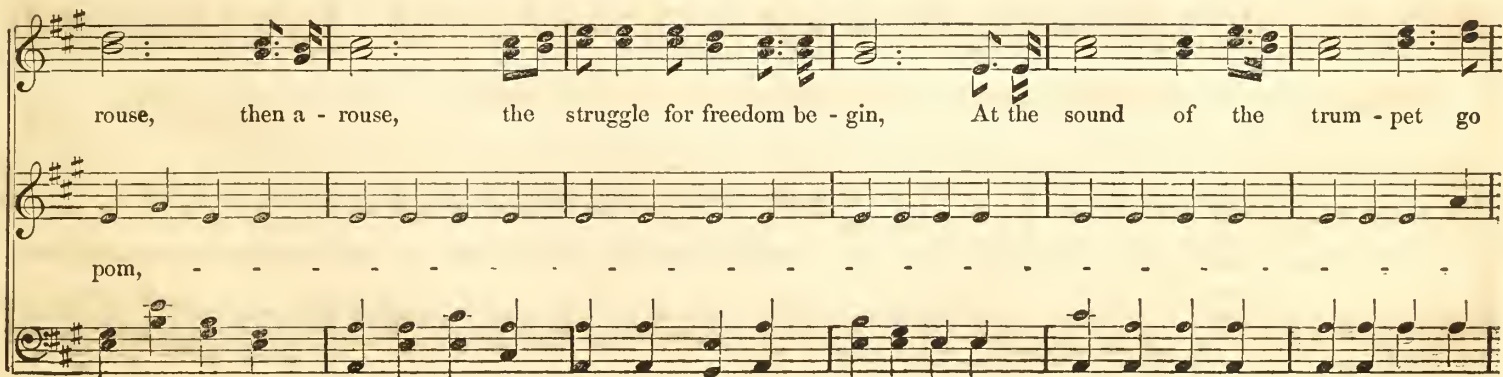
COMRADES, THE TRUMP IS SOUNDING.

99



gret that you gave the blow, Will you leave your homes to the curse of a cru - el foe? Then a -
cry of de - spair give way, O be strong! be brave! or at last they may win the day! Then a -

p.m. - - - - -



rouse, then a - rouse, the struggle for freedom be - gin, At the sound of the trum - pet go

p.m. - - - - -

COMRADES, THE TRUMP IS SOUNDING. Concluded.

forth and the vic to-ry win! At the sound of the trum - pet, Go forth and the vic - to-ry win. win.

pom,

The musical score for 'COMRADES, THE TRUMP IS SOUNDING.' is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with various rests and notes, ending with a double bar line and a repeat sign. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melody with various rests and notes, ending with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melody with various rests and notes, ending with a double bar line and a repeat sign. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff. The lyrics are: 'forth and the vic to-ry win! At the sound of the trum - pet, Go forth and the vic - to-ry win. win.' The word 'pom,' is written below the second staff. The score is marked with '1' and '2' above the first and second staves, and 'D.C.' above the third staff.

ROAMING IN MAY

4BT.

Allegro vivace.

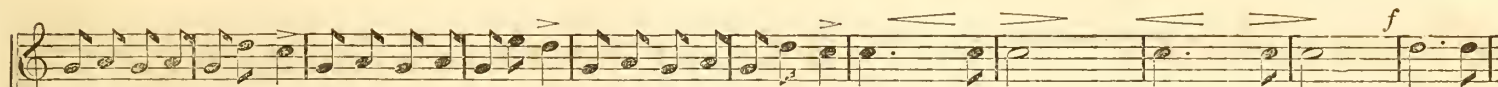
1. May re - news all we see, Makes the soul fresh and free, Leave the house, quick come out, Twine a wreath a - bout; Sunshine sparkles from a bove,
2. Now the green fields we cross, Blooming forests deck'd with moss, Welcome then, sha - dy wood, By the spring re - new'd; Where in shade the silv'ry rill,

3. On and on, here and there, Where we wander, ev' - ry where, Gives the spring heav'nly mirth, Rend'ring new the earth; And ere-a-tion's blooming form,

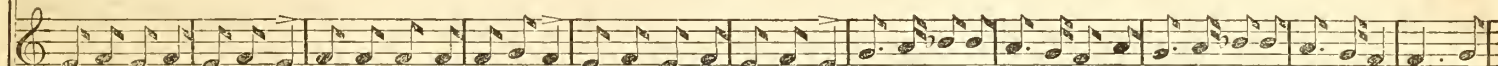
The musical score for 'ROAMING IN MAY' is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with various rests and notes, ending with a double bar line and a repeat sign. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melody with various rests and notes, ending with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melody with various rests and notes, ending with a double bar line and a repeat sign. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff. The lyrics are: '1. May re - news all we see, Makes the soul fresh and free, Leave the house, quick come out, Twine a wreath a - bout; Sunshine sparkles from a bove, 2. Now the green fields we cross, Blooming forests deck'd with moss, Welcome then, sha - dy wood, By the spring re - new'd; Where in shade the silv'ry rill, 3. On and on, here and there, Where we wander, ev' - ry where, Gives the spring heav'nly mirth, Rend'ring new the earth; And ere-a-tion's blooming form,'. The score is marked with '1' and '2' above the first and second staves, and '3' above the third staff.

ROAMING IN MAY. Concluded.

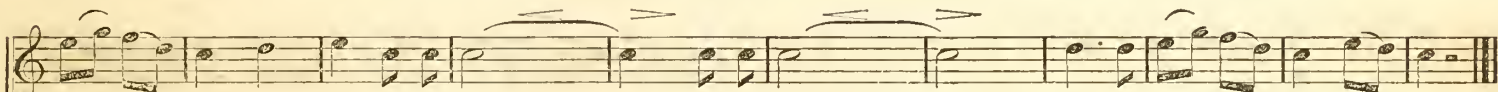
101



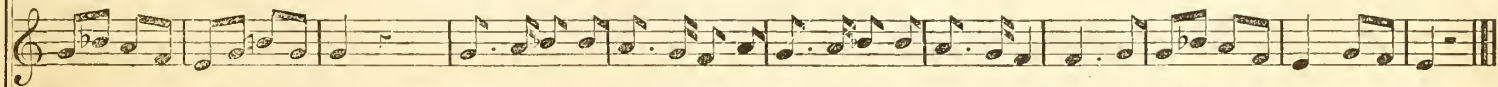
Sweetness breathes thro' field and grove, Sunshine sparkles from a-bove, Sweetness breathes thro' field and grove. Sound of horn, gay bird's song, Tune so
Mer - ry rip - ples down the hill, Where in shade the sil'ry rill, Mer - ry rip - ples down the hill. Let us take all a - round, Mos - sy
Makes our heart so pure and warm, And cre - a - tion's blooming form, Makes our heart so pure and warm. All is made fresh and gay. By the



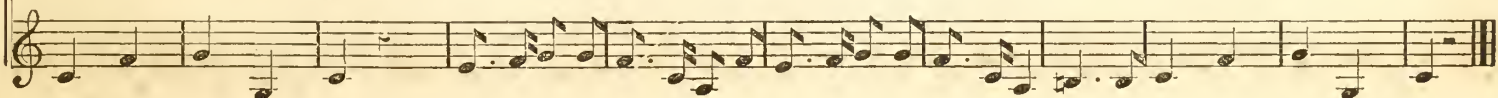
Sweetness breathes thro' field and grove. Sunshine sparkles from a-bove, Sweetness breathes thro' field and grove. Sound of horn, and gay bird's song, yes, Sound of horn, and gay bird's song. Tune so
Mer - ry rip - ples down the hill, Where in shade the sil'ry rill, Mer - ry rip - ples down the hill. Let us take now all around, yes, Let us take now all around, Mos - sy
Makes our heart so pure and warm, And cre - a - tion's blooming form, Makes our heart so pure and warm. All is made now fresh and gay, yes, All is made now fresh and gay, By the



glad the woods a - long, Sound of horn,..... gay bird's song,..... Tune so glad the woods a - long.
seats up - on the ground, Let us take,..... all a - round Mos - sy seats up - on the ground.
mer - ry, mer - ry May, All is made..... fresh and gay..... By the mer - ry, mer - ry May.



glad the woods a - long, Sound of horn and gay bird's song, yes, Sound of horn and gay bird's song, Tune so glad the woods a - long.
seats up - on the ground, Let us take now all around, yes, Let us take now all around, Mos - sy seats up - on the ground.
mer - ry, mer - ry May, All is made now fresh and gay, yes, All is made now fresh and gay, By the mer - ry, mer - ry May.



THE MOUNTAIN HUNTERS.

Allegretto.

The hounds are out, and swift they fly Across the fields at mist - y morn, While mingled with their deep-mouthed

The hounds are out, and swift they fly Across the fields at mist - y morn, While mingled with their deep-mouthed

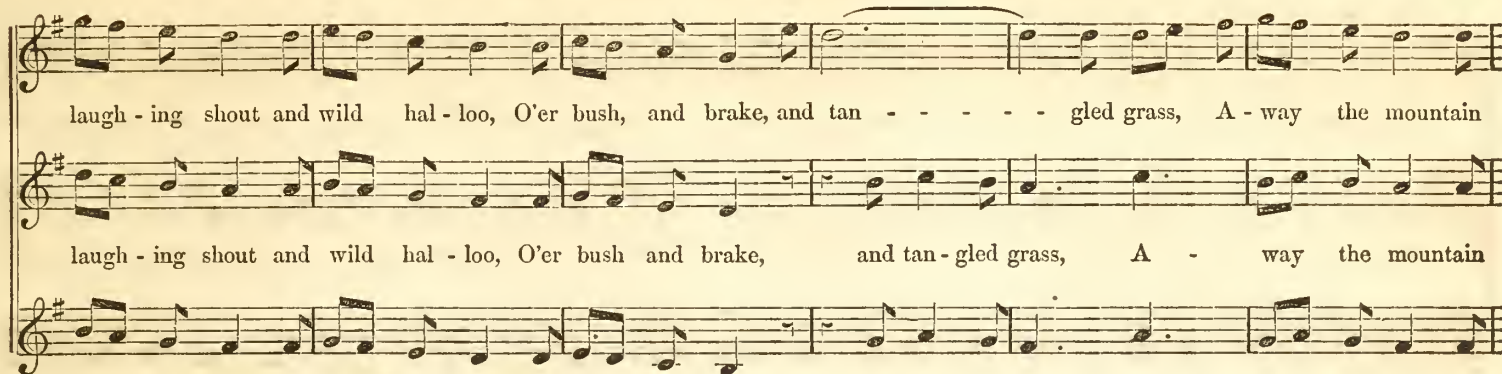
SOLO.

cry Is heard the hunter's answer - ing horn. Through for - est, vale, and moun - tain pass, With

cry Is heard the hunter's answer - ing horn. With

THE MOUNTAIN HUNTERS.

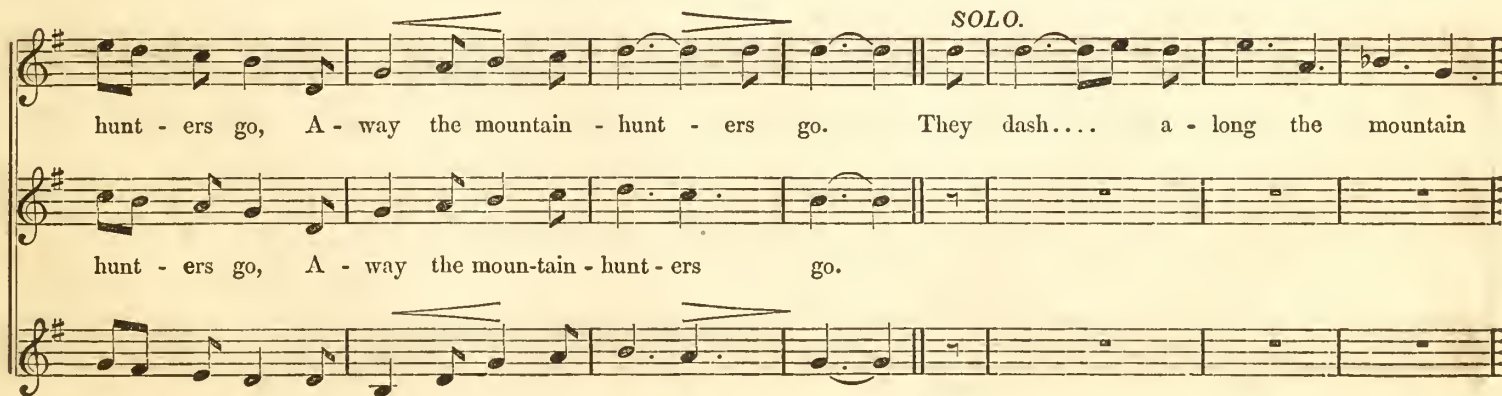
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laugh - ing shout and wild hal - loo, O'er bush, and brake, and tan - - - - gled grass, A - way the mountain

laugh - ing shout and wild hal - loo, O'er bush and brake, and tan - gled grass, A - way the mountain

The first system of the song consists of three staves of music in G major (one sharp). The melody is written on a treble clef. The lyrics are: 'laugh - ing shout and wild hal - loo, O'er bush, and brake, and tan - - - - gled grass, A - way the mountain'. The second staff continues the melody with the lyrics: 'laugh - ing shout and wild hal - loo, O'er bush and brake, and tan - gled grass, A - way the mountain'.



hunt - ers go, A - way the mountain - hunt - ers go. *SOLO.* They dash.... a - long the mountain

hunt - ers go, A - way the moun-tain - hunt - ers go.

The second system of the song consists of three staves of music in G major. The first staff contains the lyrics: 'hunt - ers go, A - way the mountain - hunt - ers go. They dash.... a - long the mountain'. The word 'SOLO.' is written above the staff. The second staff continues the melody with the lyrics: 'hunt - ers go, A - way the moun-tain - hunt - ers go.'.

THE MOUNTAIN HUNTERS.

Continued.

glen, And glide ... a - long the moun - tain's brow; *p* To his wild lair and rock - y

To his wild lair and rock - y

The first system of the musical score consists of three staves. The top staff contains the melody with lyrics. The second and third staves are accompaniment. The key signature has one sharp (F#). The melody ends with a piano (*p*) dynamic marking.

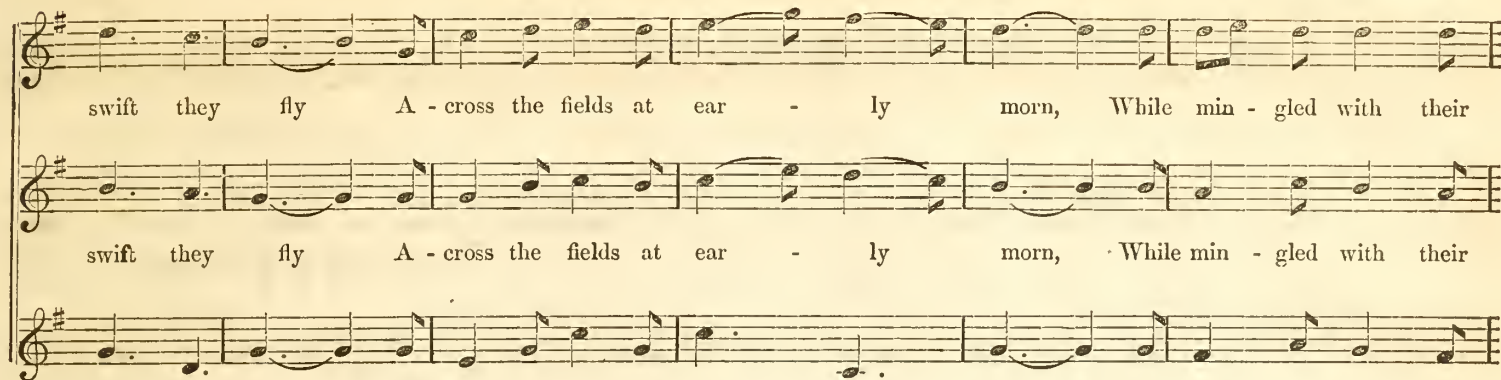
den, They hunt the bound - ing ti - - - ger now. *f* The hounds are out, and

den, They hunt the bound - ing ti - - - ger now. The hounds are out, and

The second system of the musical score also consists of three staves. The top staff contains the melody with lyrics. The second and third staves are accompaniment. The key signature has one sharp (F#). The melody begins with a forte (*f*) dynamic marking.

THE MOUNTAIN HUNTERS. Concluded.

105



swift they fly A - cross the fields at ear - ly morn, While min - gled with their

swift they fly A - cross the fields at ear - ly morn, While min - gled with their

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#).



deep - mouthed cry Is heard the hunt - er's an - - - - - swering horn.

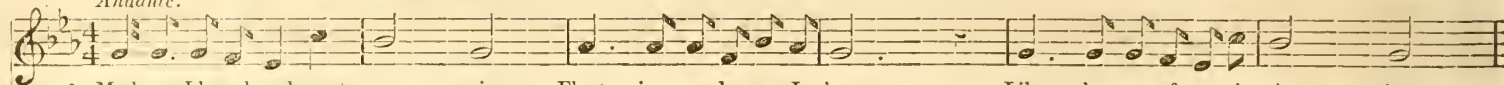
deep - mouthed cry Is heard the hunt - er's an - - swering horn.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#).

MOTHER, I HAVE HEARD SWEET MUSIC.

Words by P. B. ISAACS.

W. O. PERKINS.

Andante.

- | | | |
|---|------------------------------------|--------------------------------------|
| 1. Mother, I have heard sweet mu - sic | Float - ing round me as I lay, | Like the song of angels sing - ing |
| 2. Mother, I have heard sweet mu - sic, | Not like that we sometimes hear; | But so full of tender feel - ing, |
| 3. Mother, I have heard sweet mu - sic | That would melt the hardest heart, | To the tried, the worn and wea - ry, |



| | | |
|------------------------------------|---------------------------------------|--------------------------|
| From the bright land far a - way : | And I felt such joy and glad - - ness | As I listened to each |
| Com - ing forth so soft and clear, | As I lay so calm and si - - lent | In the twilight soft and |
| Would a soothing balm im - part; | And I felt such joy and glad - - ness | As I listened to each |



MOTHER, I HAVE HEARD SWEET MUSIC. Concluded. 107

ad lib. *a tempo.* **CHORUS.**

strain; Mother, do you think they'll ev - - er Come and sing to me a - gain? Mother, do you think they'll ev - er Come and sing a - gain?
 gray, Such a mingling of sweet voic - - es, As they came and passed a - way.
 strain; Mother, do you think they'll ev - - er Come and sing to me a - gain?

Colla voce.

Mother, do you think they'll ev - er Come and sing a - gain?

Mother, mother, will they sing a - gain? Shall I hear the angels singing, Shall I hear their voices ringing? Will they ev - er come and sing to me a - gain?

Mother, do you think they'll ever come and sing again? Shall I hear the angels singing, Shall I hear their voices ringing? Will they ev - er come and sing to me a - gain?

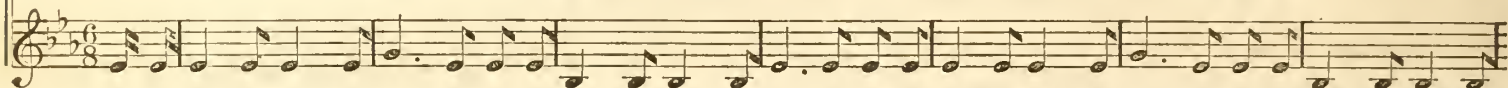
Words by JOSEPHINE POLLARD.



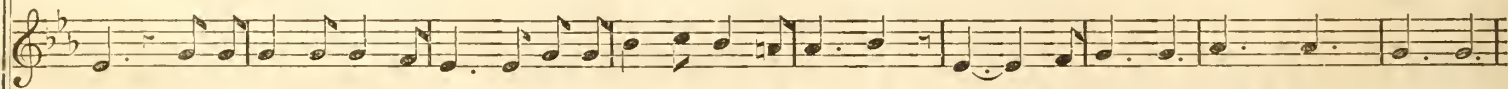
1. Now the twi - light hour ap - proaches, and the day is gent - ly dy - ing, Breezes now with mourn - ful sigh - ing, Wander thro' the meadows



2. Love - ly twi - light, hap - py moment; every heart with joy in - vesting, Every thought of grief ar - rest - ing, Thou dost rest and peace in -



dim; While the song birds of the for - est homeward now their flight are winging, And a - bove us they are sing - ing,



vite; Hushed is now the sound of la - bor, and from hearts and homes of gladness, Float the songs untouched by sad - ness.



TWILIGHT. Concluded.

109

Sweet and low their ves - per hymn. Soon these fad - ing rays will van - ish, night her gloomy shades pro - long.

Out up - on the qui - et night. Soon these fad - ing rays will van - ish, night her gloomy shades pro - long.

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one flat) with a melody that is sweet and lyrical. The bottom two staves are piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

We sing, We sing, We sing our evening song, We sing our evening song, We sing our evening song.

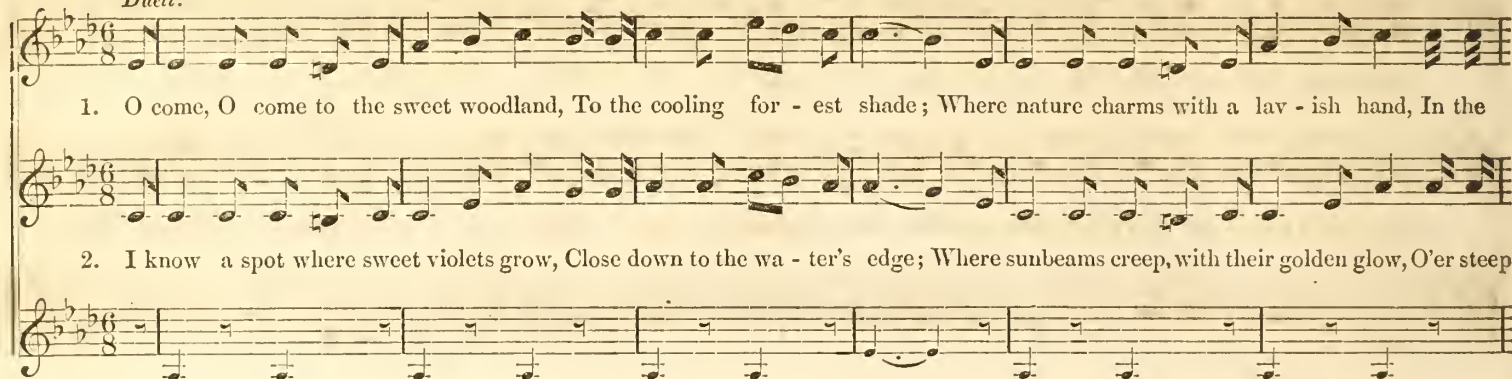
We sing, We sing, We sing our evening song, We sing our evening song, We sing our evening song.

The second system of musical notation also consists of three staves. The top staff continues the vocal melody, which now includes a repeat sign and a 'Rit.' (ritardando) marking. The piano accompaniment continues with the same rhythmic pattern. The lyrics are repeated, with some words like 'We sing' appearing multiple times in a row. The notation includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

O COME TO THE SWEET WOODLAND.

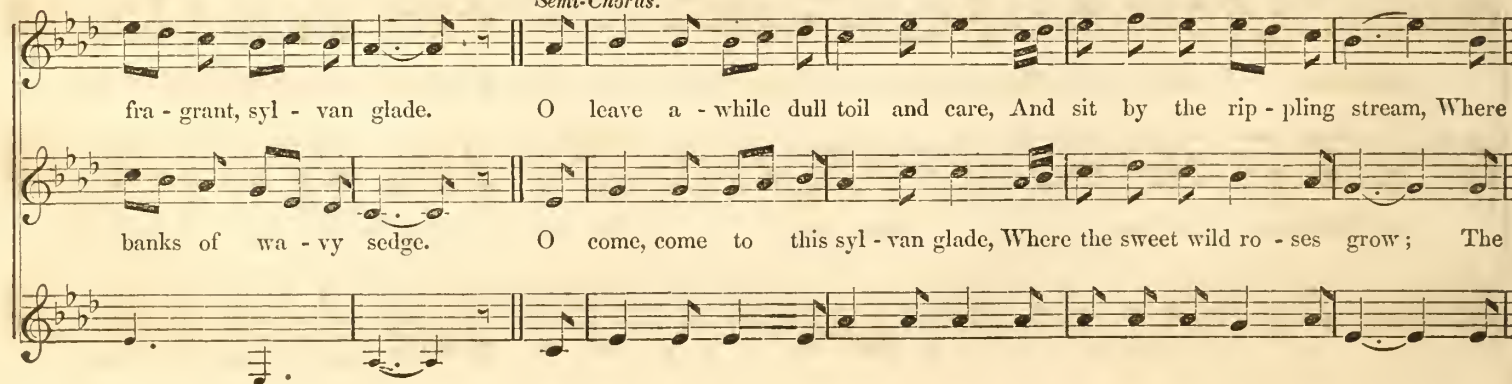
Words by MRS. C. E. SARGENT.

W. O. P.

Duett.


1. O come, O come to the sweet woodland, To the cooling for - est shade ; Where nature charms with a lav - ish hand, In the

2. I know a spot where sweet violets grow, Close down to the wa - ter's edge ; Where sunbeams creep, with their golden glow, O'er steep

Semi-Chorus.


fra - grant, syl - van glade. O leave a - while dull toil and care, And sit by the rip - pling stream, Where

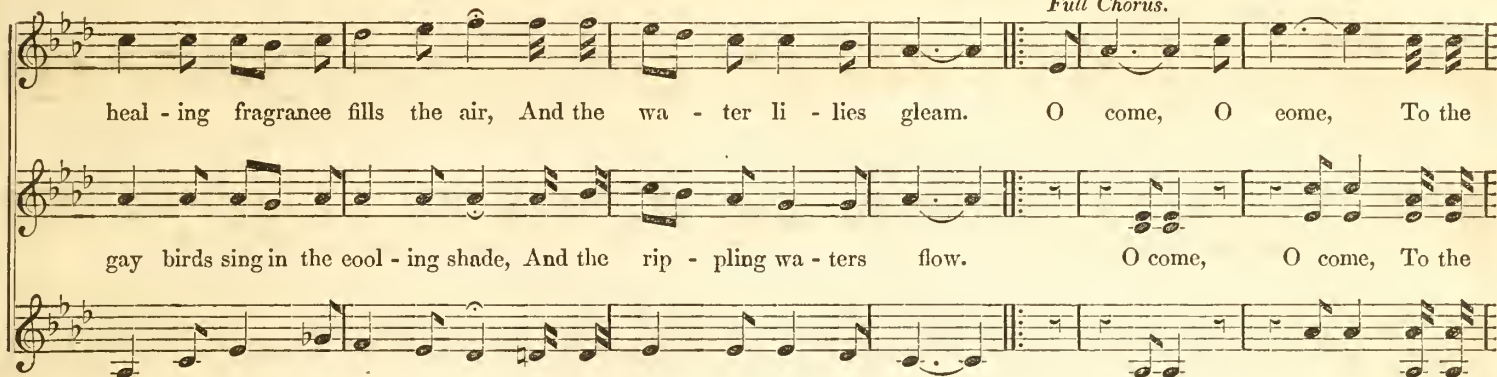
banks of wa - vy sedge. O come, come to this syl - van glade, Where the sweet wild ro - ses grow ; The

O COME TO THE SWEET WOODLAND.

Concluded.

111

Full Chorus.



heal - ing fragranee fills the air, And the wa - ter li - lies gleam. O come, O come, To the
 gay birds sing in the cool - ing shade, And the rip - pling wa - ters flow. O come, O come, To the

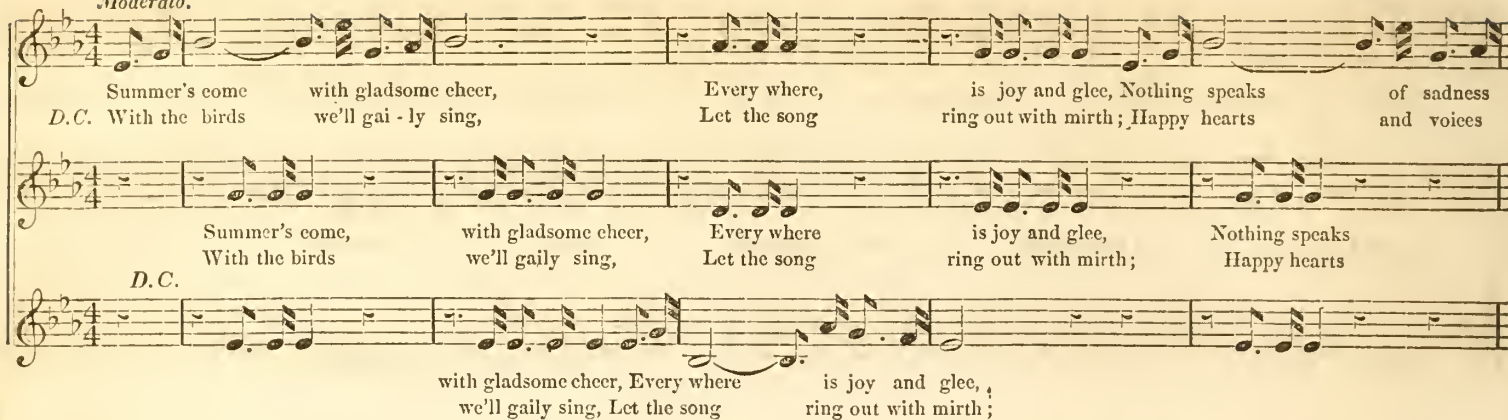
Repeat pp



woodlands we will go; Hil-li - ho!..... hil - li - ho!..... hil - li ho! hil - li - ho! hil - li - ho!
 woodlands we will go; Hil - li - ho! hil - li - ho! hil - li - ho! hil - li - ho!

SUMMER'S COME.

Arranged from MEYERBEER.

Moderato.


Summer's come with gladsome cheer, Every where, is joy and glee, Nothing speaks of sadness
D.C. With the birds we'll gai - ly sing, Let the song ring out with mirth; Happy hearts and voices

Summer's come, with gladsome cheer, Every where is joy and glee, Nothing speaks
D.C. With the birds we'll gaily sing, Let the song ring out with mirth; Happy hearts

with gladsome cheer, Every where is joy and glee,
 we'll gaily sing, Let the song ring out with mirth;



here; Every heart is light and free; Flow'rets balm - y o - dors breath - ing, Woodbine dew - y ringlets
 bring; Welcome now the joys of earth; Leafy buds and blossoms grow - ing, Gushing streams and rivers

of sadness here. Every heart is light and free; Flow'rets balmy o - dors breath - ing, Woodbine dew - y ringlets
 and voices bring, Welcome now the joys of earth; Leafy buds and blossoms grow - ing, Gushing streams and rivers

of sadness here, Every heart..... is light and free;
 and voices bring, Welcome now..... the joys of earth;

SUMMER'S COME. Continued.

113

1st time. D.C. 2d time.

wreath - ing, Li - lies white so pure and fair, And roses sweet of eve - ry hue, and fragrance rare,
 flow - ing, Dewdrops bright, and hill-sides green, All join the song of praise this glorious summer scene, this summer

wreath - ing, Lilies white, so pure and fair, of every hue and fragrance rare,
 flow - ing, Dewdrops bright, and hill-sides green, to praise this glorious sum - mer scene, this summer

scene, Then join the song, The sound prolong, Our voices raise, In hymns of praise, Then join the song.

scene, Then join the song, The sound prolong, Our voices raise, In hymns of praise, Then join the song,

scene, Then join the song, The sound prolong, Our voices raise, In hymns of praise, Then join the

SUMMER'S COME. Concluded.

Concluded.

The sound prolong, Our voices raise, In hymns of praise, In hymns of praise, In hymns of praise, In hymns of praise.

The sound prolong, Our voices raise, In hymns of praise, In hymns of praise, In hymns of praise, In hymns of praise.

song, The sound prolong, Our voices raise, In hymns of praise,

THE TEMPERANCE BANNER.

Words by G. W. T.

W. O. P.

Solo or Duett.

Solo or Duett.

1. A - loft the temp'rance ban-ner floats, To victory 'twill be borne, Let hope in - spire the sufferer's breast, Be joy - ful ye who mourn. On
2. The day-star ris - es, sight sublime, Its beams illumine the land, No more will drunken-ness and crime, Stalk forth with bra - zen hand. Pri -

3. The blissful tid - ings onward bear, To all the world a - round! Let all the thronging myriads hear The sweet and blissful sound. The

THE TEMPERANCE BANNER.

Concluded.

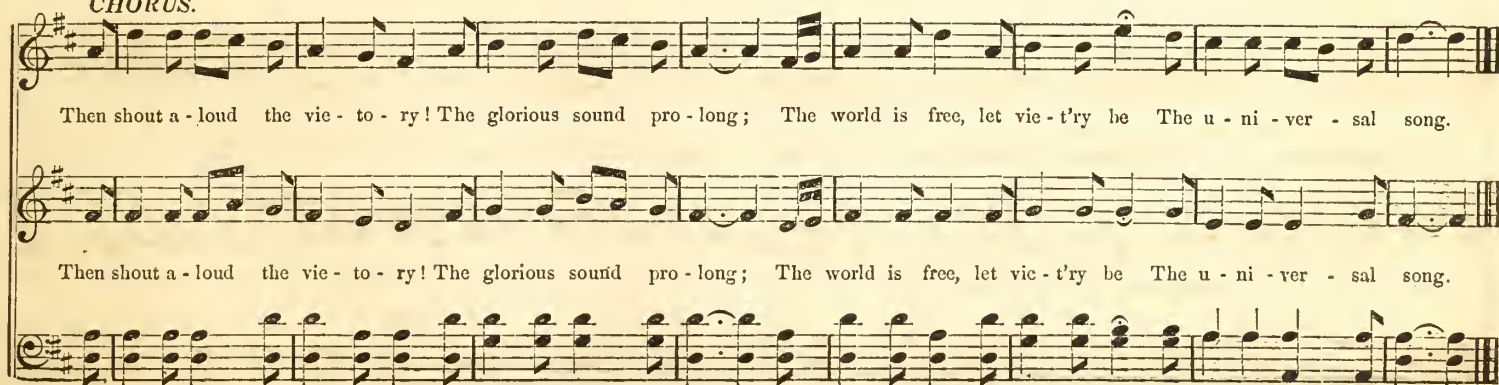
115



on, ye Sons and Templars on! In God your trust re - pose; Al - read - y day be - gins to dawn, As truth its light be - stows.
sons and jails we'll need no more, Sighing shall flee a - way; The mis'ries of the days of yore, Will not be felt to - day.

tempr'ance standard firm - ly plant, And round it live and die; Defend it bravely with our might, And gain the vic - to - ry.

CHORUS.



Then shout a - loud the vic - to - ry! The glorious sound pro - long; The world is free, let vic - t'ry be The u - ni - ver - sal song.

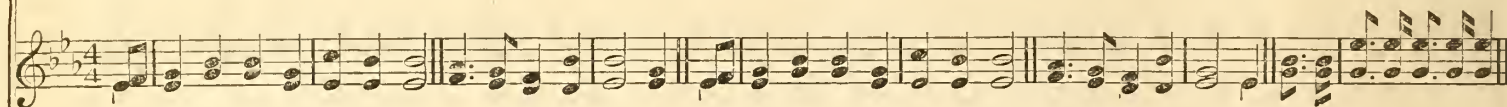
Then shout a - loud the vic - to - ry! The glorious sound pro - long; The world is free, let vic - t'ry be The u - ni - ver - sal song.

PURE COLD WATER.

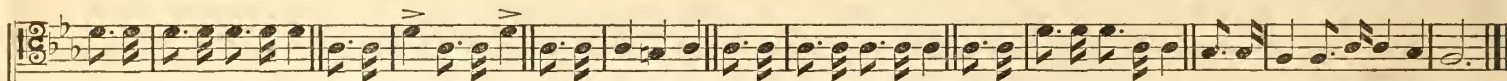
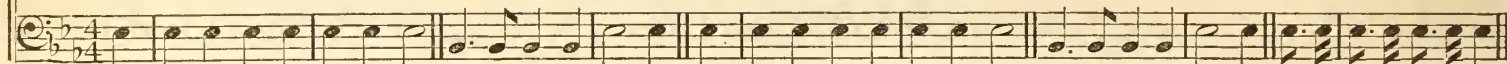
W. O. PERKINS.

Chorus.

1. We'll look not on the tempting cup, When the wine is gleaming; There's danger in its fa - tal draught, Poison in its 'beaming, From the merry, laughing rill,
 2. We'll taste it not, the ru - by wine, All our senses stealing; It chills the heart, destroys the brain, Drowns each nobler feel - ing.



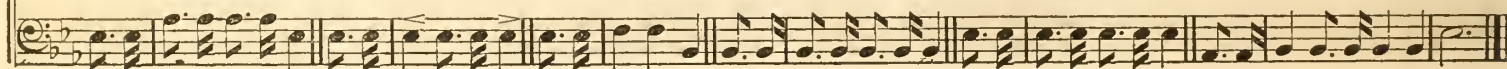
3. Say, would you wear the rose of health, Brother, son and daughter, Then shun the bright, de - cep - tive bowl, Drink the pure, cold wa - ter. From the merry, laughing rill,



- As it glides along the hill, We will drink and rejoice, At its sparkling glow; And our merry song shall be, O, the cooling draught for me, O the bright cooling stream for me.



- As it glides along the hill, We will drink and rejoice, At its sparkling glow: And our merry song shall be, O, the cooling draught for me, O, the bright, cooling stream for me.

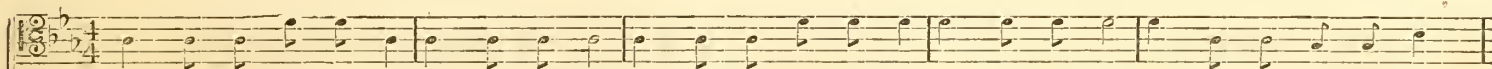


WATER FOR ME.

117

The small notes may be played or sung at pleasure.

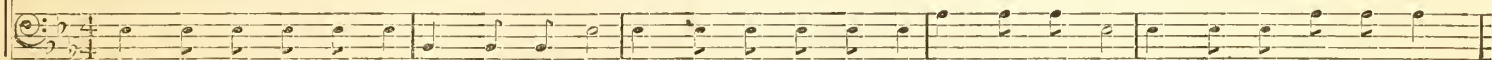
W. O. PERKINS.



1. What say the joyous birds Warbling in glee? Hark to their cheerful words, Wa - ter for me; Hark to their cheerful words,
2. What say the ti - ny flow'rs, Silvered with dew, Un-fold - ing every hour Beauties to view? Un - fold - ing every hour



3. What cries the waving grain, Up to the skies? Give us the blessed rain Soon or we die, Give us the blessed rain
4. What say the girls and boys, Rud - dy and fair? Give us pure healthy joys, Found on - ly there, Give us pure healthy joys,



Chorus.

Boys.

Girls.



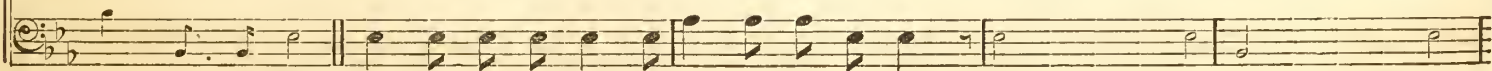
Wa - ter for me. Wa - ter, pure wa - ter, fresh, sparkling and gushing, Wa - ter for me, Wa - ter for me.
Beau - ties to view.



Soon or we die. Wa - ter, pure wa - ter, fresh, sparkling and gushing, Wa - ter for me, Wa - ter for me.

Chorus for 3d verse.

Found on - ly there. Wa - ter, pure wa - ter, fresh, sparkling and dashing, Down from the sky, Down from the sky.



WATER FOR ME. *Concluded.**All.*

Wa - ter, pure wa - ter, fresh, sparkling and gushing, Wa - ter, pure wa - ter, fresh wa - ter for me.

Wa - ter, pure wa - ter, fresh, sparkling and dashing, Wa - ter, pure wa - ter, fresh wa - ter for me.

The musical score for 'Water for Me' is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The melody is simple and repetitive, with lyrics written below each staff. The piece concludes with a double bar line.

AWAY TO THE WOODS.

Words written for this Work.

PIC-NIC SONG.

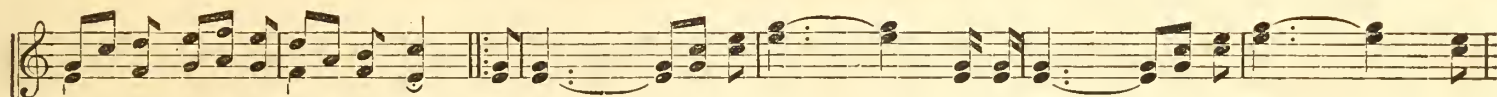
W. O. P.

1. The sky is shin - ing bright and clear, The mer - ry song of birds I hear, And from the woods a fragrance sweet, In -
 2. The pla - eid streamlet floats a - long, Its eve - ry rip - ple full of song, And on its breast of sil - ver sheen, Is
 3. I'll gath - er ros - es red and rare, I'll twine a gar - land for my hair; While peace and joy control my breast, I'll
 4. The woods, the woods are vo - cal now, The song-birds war - ble from each bough; Beneath the leaf - y arch I'll stray, And

The musical score for 'Away to the Woods' is written for two parts: Treble (top staff) and Bass (bottom staff). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is simple and repetitive, with lyrics written below each staff. The piece concludes with a double bar line.

AWAY TO THE WOODS. *Concluded.*

119



vites me to that cool retreat. A - way,..... a - way,..... to the woods..... a - way,.... tra
 mirrored all the love - ly scene.
 sing the songs I love the best.
 join them in their roun-de - lay.

CHORUS. *p*

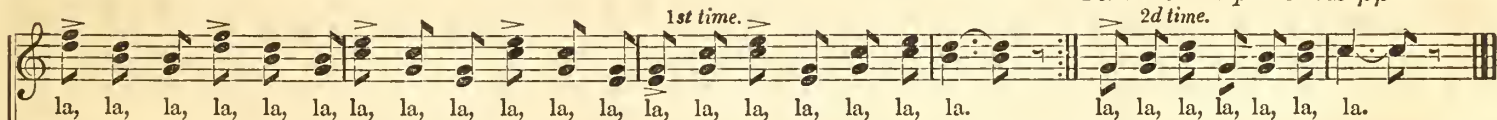
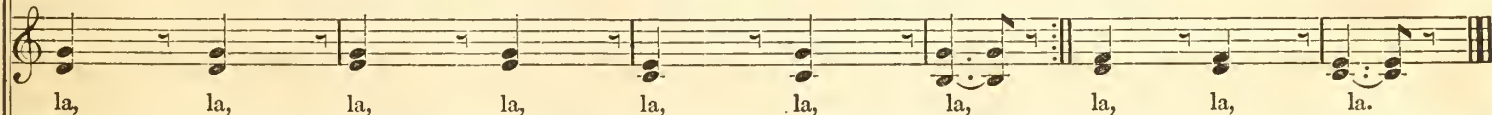


Tra, la, la, la, la, la, la, **la**, la, la, la, la, la, la, la, la, la

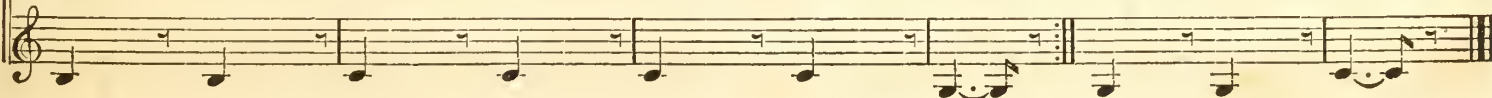
Alto or Bass.



For last verse repeat Chorus pp.
— 2d time.

[illegible]

la, la, la, la, la, la, la, la, la, la.



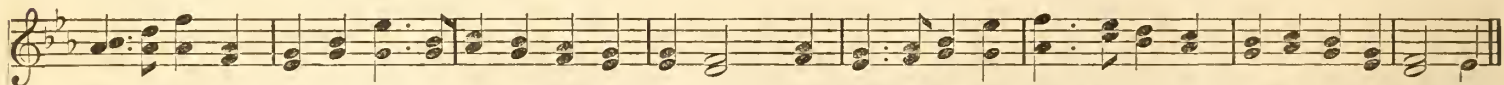
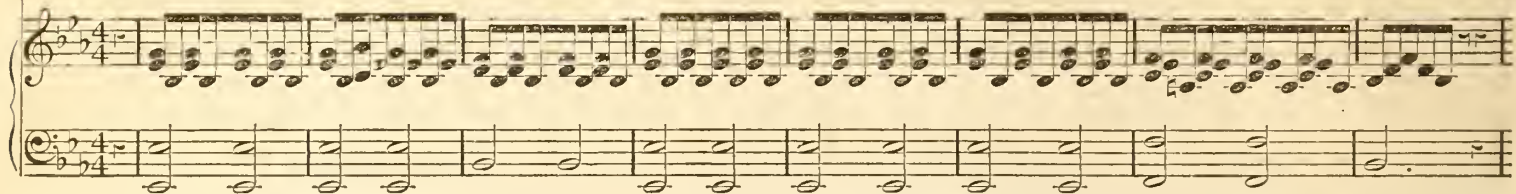
FROM SHORE TO SHORE.

Words by MRS. P. A. HANAFORD.

W. O. PERKINS.



1. In childhood's hour, with careless joy, Upon the stream we glide, With youth's bright hopes we gai - ly speed, To reach the oth - er side. From
 2. Manhood looks forth with careful glance, Time steady plies the oar, While old age calmly waits to hear, The keel up - on the shore. And
 3. Thro' storm or calm we glide along; We pass from shore to shore; With blended tears or smiles we go To smile for - ev - er - more. With



shore to shore, from shore to shore, We're gliding on for - ev - er, Keep watch and ward to guide and guard, O thou who slumb'rest nev - er.
 when our keel shall grate at last, Beyond the rolling riv - er; Thy praise we'll sing, till loud shall ring The fair green shore for - ev - er.
 love to God and love to man, The spir - it of the sky The young and old may calm - ly pass To an - gel homes on high.



FROM SHORE TO SHORE.

Concluded.

121

From shore to shore, from shore to shore, We're glid - - - ing on for - ev - - - er; Keep

From shore to shore, From shore to shore, We're glid - ing on, We're gliding on, for - ev - er.

Chorus. ALTO or BASS.

watch and ward to guard and guide, O Thou who slum - b'rest nev - er, O Thou who slumb'rest nev - er.

Keep watch and ward to guide and guard, O Thou who slumb'rest nev - er, O thou who slumb'rest nev - er

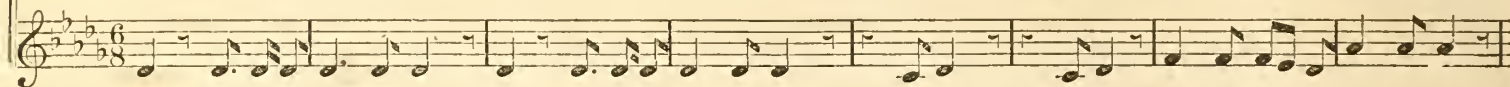
Repeat Chorus for last verse. pp

CHRIS-CHRIS-CRADLE.

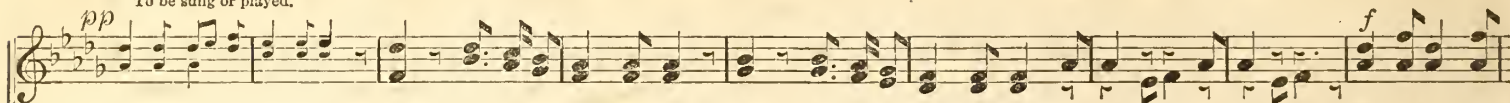
Words by MARY B. C. SLADE.

Moderato.

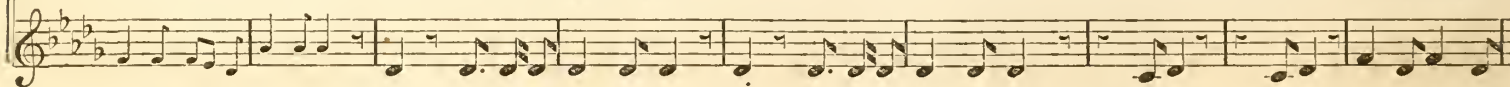
1. Wake! wake, 'tis the ear - ly dawn! Rise! weloome the ro - sy morn. And hark! and hark! Oh, hark! oh, hark! 'Tis the song of tuneful lark.
2. See! see how the ro - sy dyes Flush, high in the golden skies! And see! and see! Oh, see! oh, see! Rob - in - red-breast full of glee.
3. Far, far in the eastern vales, Sweet warble the nightingales, But hear! but hear! Oh, hear! oh, hear! Sweeter notes of songsters near.



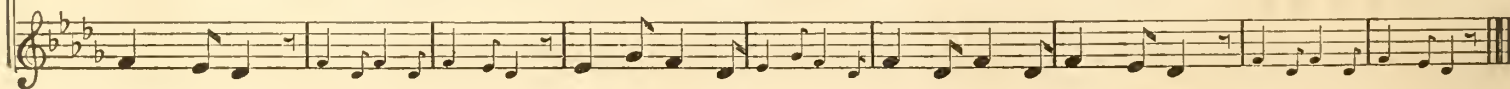
To be sung or played.



Tra, la, la, la, la, la, la. Now wakens the woodland throng, Now carols their matin song, And hear! and hear! Oh, hear! oh, hear! From the marshy
Tra, la, la, la, la, la, la. Cheer, cheer up! he gai - ly thrills; Cheer, cheer up! his mate she trills; And sweet, and sweet, Oh, sweet! oh sweet! From the sedges
Tra, la, la, la, la, la, la. Bird, bird of my native lea, Sweet, sweet are thy notes to me. Come bring, come bring, Oh, bring! oh, bring! Memories of



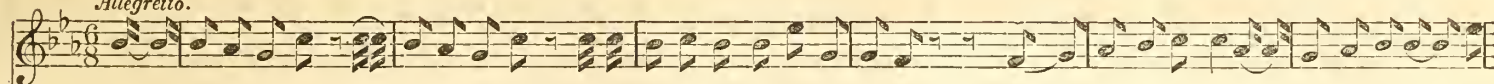
mead - ows near. *Chris-chris-cradle, Saint Marie! Sweetly singing, sweetly singing! O'er the hill - side sounding clear, Tra, la, la, la, la, la, la.*
 at our feet. *Chris-chris-cradle, Saint Marie! Sweetly singing, sweetly singing! O'er the hill - side sounding clear, Tra, la, la, la, la, la, la.*
 childhood's spring. *Chris-chris-cradle, Saint Marie! Sweetly singing, sweetly singing! O'er the hill - side sounding clear, Tra, la, la, la, la, la, la.*



LET US ALL SPEAK OUR MINDS IF WE DIE FOR IT, 123

J. A. MAEDER.

Allegretto.



1. Men tell us 'tis fit that wives should submit To their husbands, submissively, meekly, Tho' what-ev-er they say their wives should obey, Un -
2. For we know its all fudge, to say man's the best judge Of what should be, and shouldn't and so on, That woman should bow, nor attempt to say how, She con -
3. And all ladies I hope who've with husbands to cope, With the rights of their sex will not trifle, For we all if we choose Our tongues but to use, Can



| | | | |
|-----------------------------------|-----|--|----------------------------------|
| questioning, stu-pid-ly, weakly; | Our | husbands would make us their own dietum take | Without ev - er a wherefore or |
| siders that matters should go on; | I | nev - er yet gave up myself thus a slave, | How - ev - er my husband might |
| all op-po - sition soon stifle; | Let | man if he will then but bid us be still, | And si - lent, a price he'll pay |



LET US ALL SPEAK OUR MINDS IF WE DIE FOR IT.

Ad lib. *Al tempo.*

why for it— But I don't and I can't, and I won't and I shan't! No, I will speak my mind if I die for it!
 try for it— For I can't and I won't, and I shan't and I don't, But I will speak my mind if I die for it!
 high for it,— For we won't and we can't, and we don't and we shan't, Let us all speak our minds if we die for it!

Colla voce. *f*

HOME OF MY HEART.

R. F. HARVEY.

1. I breathe once more my na - tive air, And hail each happy, happy scene, That ris - es round me
 2. I've found the hour so fond - ly sought, And weep, but these are joyous tears, The rap - ture of a

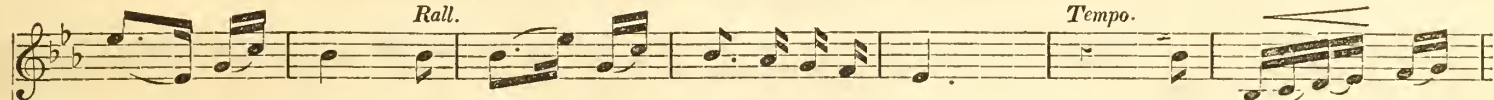
HOME OF MY HEART.

Continued.

125

Rall.

Tempo.



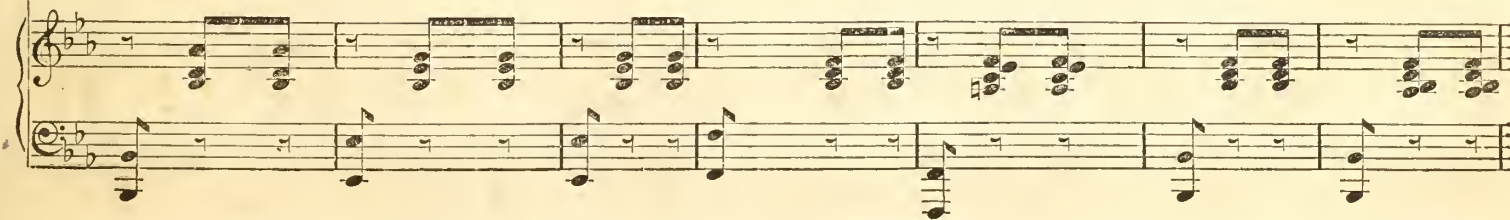
ev' - ry - where, As though I left but yes-ter e'en.
mo - ment bought By long and wea - ry absent years.

Oh! how I
Oh! how I



love thee, E - - rin dear, When roam - - ing on a for-eign strand,

In



HOME OF MY HEART. Concluded.

fan - cy still my steps were here, Home of my heart, my na - tive land. In

The first system of the musical score features a vocal melody in G major (one flat) and 4/4 time. The lyrics are 'fan - cy still my steps were here, Home of my heart, my na - tive land. In'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The key signature has one flat (Bb), and the time signature is 4/4.

fan - - cy still my steps were here..... Home of my heart, my na - - tive land.

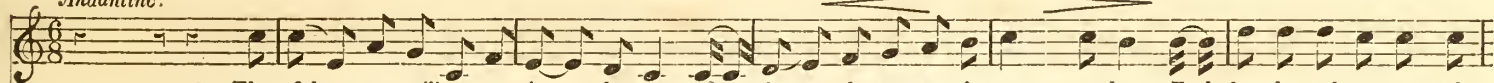
The second system continues the melody. The lyrics are 'fan - - cy still my steps were here..... Home of my heart, my na - - tive land.' The piano accompaniment includes dynamic markings: *Cres* (Crescendo), *cen* (Cento), *do.* (Diminuendo), *ff* (Fortissimo), and *Ritard.* (Ritardando). The key signature remains one flat (Bb), and the time signature is 4/4.

THREE FISHERS WENT SAILING.

127

JOHN HULLAH.

Andantino.



1. Three fishers went sailing out in - to the west, Out in - to the west, as the sun went down ; Each thought on the woman who
2. Three wives sat up in the light-house tow'r, And they trimmed the lamps as the sun went down, 'They look'd at the squall, and' they
3. Three corpses lay out on the shin - ing sands, In the morn - ing gleam as the tide went down, And the women are weeping and



un poco rall.

a tempo.



lov'd him the best, And the children stood watching them out of the town ; For men must work, and women must weep, And there's
look'd at the show'r, And the night-rack came rolling up ragged and brown ! But men must work and women must weep, Tho' the
wringing their hands For those who will nev - er come back to the town ; For men must work, and women must weep, And the



THREE FISHERS WENT SAILING.

Concluded.

Cres. *f*

little to earn, and many to keep: Tho' the har - bor bar be moan - - - ing.
 storms be sudden and waters be deep, And the har - bor bar be moan - - - ing.
 sooner its over, the sooner to sleep, And good-bye to the bar and its moan - - - ing.

dim.

fz *Cres.* *fz* *pp*

CRADLE SONG.

Words by ANNA MONTAGUE.

W. O. PERKINS.

Andante.

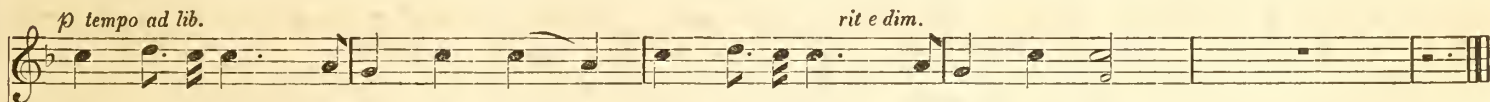
1. My darling one, hush! Little birds go to sleep in their mos - sy lined nests, With their heads tucked a-way under soft downy breasts. Little
 2. Now close your soft eyes, Till the whitefeet of morning dance o - ver the sea, And her man - tle of crim - son light floating so free, Shall be
 3. Be calm, darling one, And thy moth - er will sing thee a soft, tender tune, Like the lul - la - by notes of the birdlings in June, Till her
 4. Oh, sleep, little one, While so soft - ly I lay thee a-way from my heart, In sweet slum - ber till shad - ows of night fall apart; May the

CRADLE SONG. Concluded.

129



waves sink to rest on the bright pebbly shore, While the old mother o - cean is hush - ing its roar; So lit - tle one sleep;
hung in the sky; then my dar - ling, awake, And the light of your eyes will my sor - row cloud break; Now little one sleep;
bird - ie is safe tucked away in her nest, And the an - gels are watching thy sweet hap - py rest; So darling one sleep;
an - gels watch o'er thee, my dar - ling, to - night, May they guard thee from e - vil till dawn of the light, So ba - by, good night!



Sleep, darling, sleep! Good night! good night! Sleep, darling, sleep! Good night! good night!



LA MANOLA.

(THE MANOLA.)

Translated from the French, by MARY B. C. SLADE.

PAUL HENRION.

Allegretto Moderato.

p

Rall.

| | | | | |
|-----------------------|-----------------------|----------------------|---------------------------|-----------------------|
| 1. Of A - ra - gon, | Of Cas - tile rarest, | Thou, every one, | Doth call the fairest, | Haste thou this way,— |
| 2. Dost thou not know | How lovely Marcia, | Proud Gren-a - da, | Bright An - da - lu - sia | To us have sent |
| 3. But all is still | Within thy dwelling; | Lone breezes thrill, | Sad whispers telling, | In the tall trees |

p

LA MANOLA. Continued.

131

3 *Rall.* *Rall.* *p* *Tempo.*

Gay robes thou wear-est; Why longer stay? O Jua-ni - ta' * Hearest not now, Mu - sic and danc - ing?
 All love-ly fa - ces, Ma-no - las lent, Jo - ta † to grace? Come, then, my dear, Night hours are dy - ing;
 Dead leaves are knelling, Silence and night Me now enfold! When accents start Gay, glad and lov - ing,

Rall. *bien rythme.*

8

Knowest not how Light feet are glanc - ing? Bright eyed Manolas, Young and en-tranc - ing, Sing, far a - way,
 Alrea - dy, here, Ma-drid is hie - ing, Longing to see, Spain's flowerets fly - ing, None float like thee,
 Quick from the heart Of flower-depths mov-ing; Sudden, the maiden, Rea-dy for rov - ing Answer-eth light,

* Wah-ne-tah.

† Yo-tah.

LA MANOLA. Continued.

rall. *Animato.*

“Jua - ni - ta, dance.” Fair - est we own thee! Grace-queen we crown thee! Hasten to the Pra - do; There each one
 My Jua - ni - ta! Fair - est we own thee! Grace-queen we crown thee! Hasten to the Pra - do; There each one
 “Yes! me behold!” Then to the Pra - do Quick - ly we lead her! There, La Ma - no - la Win - neth her

stays..... Waiting to meet thee, Sov'reign to greet thee, Queen of the Jo - ta, A - ra - go-naise!
 stays..... Waiting to meet thee, Sov'reign to greet thee, Queen of the Jo - ta, A - ra - go-naise!
 place!..... There she, as ev - er, Reigneth for - ev - - er, Queen of the Jo - ta, A - ra - go-naise!

Ad lib.

LA MANOLA. Concluded.

133

3. Ah!..... ah!..... There she as ev - er, Reigneth for - ev - - er,
rit. *tempo.*

1 & 2. Ah! ah! ah! ah! ah! ah! ah! ah! Waiting to meet thee, Sov'reign to greet thee;

p rit.

Ah!..... ah!..... Queen of the Jo - ta, A - ra - go-naise!

Ah! ah! ah! ah! ah! ah! ah! ah! Queen of the Jo - ta, A - ra - go-naise!

rall.

THE EXILE.

G. KELLER.

*p Bass or Alto.**p**Cres.*

1. Swift fades the land I love be - hind me, The rag - ing sea before me lies, The drea - - ry wind so coldly
 2. Where-e'er my cruel fate shall guide me, My heart for thee shall ev-er burn, In mem' - - ry tho' I oft may

The piano accompaniment for the first system is written for a grand piano. The right hand features a continuous eighth-note melody in the treble clef, while the left hand provides a harmonic accompaniment with chords and single notes in the bass clef. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the middle, and *dim.* (diminuendo) towards the end.

This section contains the vocal melody and piano accompaniment for the second system. The vocal line is in the treble clef, with lyrics written below it. The piano accompaniment is in the grand staff. Dynamic markings for the vocal line include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). The piano accompaniment includes *mf* and *p* markings.

blow - - ing, But echoes back my mournful sighs. May heav'n watch o'er thee, while far, while
 see thee, A - las! for me there's no re - turn. May heav'n watch o'er thee, while far, while

THE EXILE. Concluded.

135

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are: "far from thee I roam, Fare - well thou land where hope is blighted, Fare - well my Father land, my home, Fare - well thou". The piano accompaniment consists of chords and moving lines in both hands.

far from thee I roam, Fare - well thou land where hope is blighted, Fare - well my Father land, my home, Fare - well thou

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes a piano (*p*) dynamic marking and an *ad lib.* (ad libitum) section with a sixteenth-note flourish. The lyrics are: "land where hope is blighted, Farewell my Father land, my home, Farewell my Father land, my home, Farewell my Father land, my home." The piano accompaniment continues with chords and moving lines, including a section with a piano (*p*) dynamic marking.

land where hope is blighted, Farewell my Father land, my home, Farewell my Father land, my home, Farewell my Father land, my home.

THE HERD-BELLS.

GUMBERT.

Andantino.

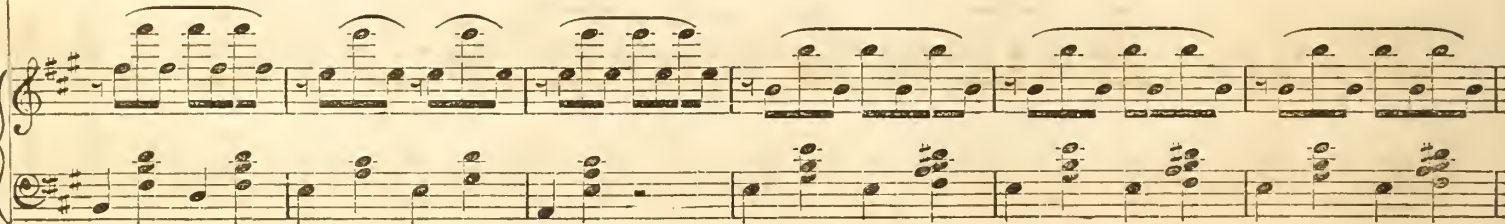
1. Deep in the val - leys ring - ing the herd-bells ech - o clear; The wand'rer stops to
 2. Up - on the lof - ty moun - tains they chime so sweet and low, When tipp'd the high - est

*Sempre legato.**pp*

The Kine bells tin - kle faint - ly, deep
 The wand'ring mu - sic ren - ders the



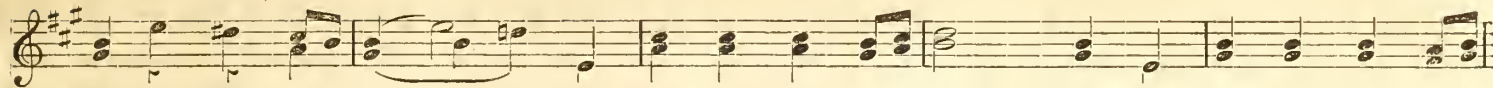
list - en, and fond - ly ling - ers here. The Kine-bells tin - kle faint - ly deep in the for - est
 sum - mits in eve - ning's mellow glow. The wand'ring mu - sic ren - ders the heart so warm, It



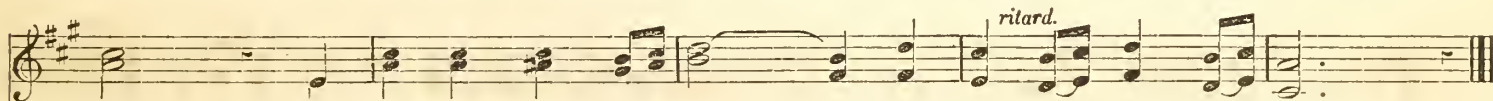
THE HERD-BELLS. Concluded.

137

in the for - est grand,.....
heart so warm, It seems.....



grand, So grand,..... And in the ho - ly twi - - light make earth like spir - it
seems, It seems, A - mid sweet sounds to en - - - ter the land of heav'n - ly



land, And in the ho - ly twi - - light make earth like spir - it land.
dreams, A - mid sweet sounds to en - - - ter the land of heav'n - ly dreams.



IN THE STARLIGHT.

1. In the star-light, In the star-light, Let us wan-der gay and free, For there's nothing in the
 2. In the star-light, In the star-light, At the day-light's dew-y close, When the Night-in-gale is

p *deces.*

day-light half so dear to you and me;..... Like the fair-ies in the sha-dow of the woods we'll steal a -
 sing-ing his last love song to the rose,..... In the calm clear night of sum-mer, when the breez - es soft - ly

dolce. *p*

IN THE STARLIGHT.

Continued.

139

dim. *rit.* *a tempo.*

long.... And our sweetest notes we'll war - ble,
play.... From the glitter of our dwelling

for the night was made for song,..... When none are by to
we will gent - ly steal a - way; Where the silv'ry wa - ters

dim. *rit.*

Cres. *f* *deces.*

lis - ten or to chide us in our glee.
mur - mur by the mar - gin of the sea,

In the star - light,.... in the starlight, let us wan - der gay and
In the star - light,.... in the starlight, let us wan - der gay and

Cres. *sf*

IN THE STARLIGHT.

Concluded

Alto. *Soprano.* *Alto.* *Sop.*

free..... In the star-light— In the star-light— let us wan-der— let us
 free.....

wander—

Cres. *a tempo.*

In the star - light,..... in the star - light, let us wan - der gay and free.....
 In the star - light,.... in the star - light, we will wan - der gay and free.....

SWEET VISIONS OF CHILDHOOD.

141

STEPHEN GLOVER.

Andante.

Sweet vis - ions of childhood, ye cling to the heart, Your spell is not broken, tho' youth may de-

piu. p

cres.

part; The past with its joys still in mem'-ry we see, As the beam lights the

decres.

cres.

decres.

SWEET VISIONS OF CHILDHOOD. Continued.

Dim. *p* *A tempo.*

wave that far dis - tant may be. Sweet visions of childhood, ye come back a - gain, As

f *p*

dim. *f* *a tempo.*

This system contains the first two staves of music. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a vocal line marked 'Dim.' and a piano accompaniment. The lyrics are 'wave that far dis - tant may be. Sweet visions of childhood, ye come back a - gain, As'. The piano accompaniment features chords and moving lines in both hands, with dynamic markings *f* and *p*. The system concludes with a vocal line marked '*a tempo.*' and a piano accompaniment marked '*a tempo.*'.

2nd voice.

flow'rs af - ter win - ter, as joy af - ter pain; So youth's happy moments 'mid sorrow and

This system contains the second two staves of music. The top staff is for the 2nd voice, and the bottom staff is for the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The lyrics are 'flow'rs af - ter win - ter, as joy af - ter pain; So youth's happy moments 'mid sorrow and'. The piano accompaniment continues with chords and moving lines, featuring dynamic markings *f* and *p*. The system concludes with a vocal line marked '*a tempo.*' and a piano accompaniment marked '*a tempo.*'.

SWEET VISIONS OF CHILDHOOD.

Continued.

143

Cres. *rit e dim.* *1st voice, a tempo.*

care, A star in life's desert, shines ten-der - ly there. Yes, sweet 'tis to bask in those bright sun - ny

Cres. *rit e dim.* *a tempo.*

2d voice.

beams. Re - flect - ing the past with its time - hal - lowed themes ; To call back the forms that we

SWEET VISIONS OF CHILDHOOD.

gazed on of yore, And hear their loved voices in fancy once more. Once more, once more, once more.

dim. *Rit.* *Alto.* *Sop.* *f*

Dim. *Rit.* *f*

This musical system features a vocal melody and piano accompaniment. The vocal line begins with a series of chords and includes dynamic markings of *dim.*, *Rit.*, *Alto.*, *Sop.*, and *f*. The piano accompaniment includes markings of *Dim.*, *Rit.*, and *f*.

Sweet visions of childhood, oh! still with us stay, The heart hath its sunshine that fades not a -

A tempo. *piu. p*

p

The second system continues the piece with a vocal melody and piano accompaniment. The vocal line is marked *A tempo.* and *piu. p*. The piano accompaniment begins with a *p* marking.

SWEET VISIONS OF CHILDHOOD.

Continued.

145

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a 'cres.' (crescendo) marking and ends with a 'decs.' (decrescendo) marking. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are: 'way; And long as fond mem'ry can call back the past, 'Twill brightly and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings: 'Rit.' (Ritardando), 'Dim.' (Diminuendo), 'a tempo.' (Allegretto), and 'piu moss.' (Piu mosso). It also includes a 'cres.' (crescendo) marking. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melodic line in the right hand. The lyrics are: 'clear - ly shine on to the last. Shine on shine on to the last. Sweet

SWEET VISIONS OF CHILDHOOD. Concluded.

on.....

vi - sions of childhood, shine on to the last.....

Cres. *Ped.* *dim.* *Ritard.*

Detailed description: This is a musical score for a piano and voice. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a melodic line starting on a whole note, followed by eighth and sixteenth notes. The lyrics are 'vi - sions of childhood, shine on to the last.....'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. Performance markings include 'Cres.' (Crescendo), 'Ped.' (Pedal), 'dim.' (Diminuendo), and 'Ritard.' (Ritardando).

1st voice.

ANGELS ARE WATCHING US.

STEPHEN GLOVER.

Andante non troppo.

Angels are watching us, spirits unseen, Lowly the pathway may be that we tread, Still in the air, Earth and

p

Detailed description: This is a musical score for a piano and voice. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a melodic line starting on a whole note, followed by eighth and sixteenth notes. The lyrics are 'Angels are watching us, spirits unseen, Lowly the pathway may be that we tread, Still in the air, Earth and'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. Performance markings include 'Andante non troppo.' and 'p' (piano).

ANGELS ARE WATCHING US. Continued.

147

Heaven between, Angels are keeping their watch over - head, Angels are keeping their watch over-head.

a tempo.

f *dim.*

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, flowing melody with many beamed sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *dim.* (diminuendo). The tempo marking *a tempo.* appears towards the end of the system.

2d. Voice.

Night hangs her veil o'er the earth and the billow, The life-teeming world calms its care-throbbing breast, Rough tho' the couch be, or silken the pillow,

p

This musical system continues the piece with a second vocal part. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment continues on two staves. The tempo remains *a tempo.* The dynamic marking *p* (piano) is present at the beginning of the piano part. The lyrics are: "Night hangs her veil o'er the earth and the billow, The life-teeming world calms its care-throbbing breast, Rough tho' the couch be, or silken the pillow,"

ANGELS ARE WATCHING US. Continued.

Rall. *a tempo. Duct.*

Angels still watch o'er the myriads at rest..... Angels still watch o'er the myriads at rest..... Angels are watching us, spir - its unseen,

Ral. *p a tempo.*

Low-ly the pathway may be that we tread, Still in the air, Earth and Heaven between, Angels are keeping their watch over - head,

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The score is divided into two systems. The first system begins with a vocal line featuring eighth and sixteenth notes, some with accents. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The second system continues the vocal line with a similar melodic structure. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'a tempo'.

ANGELS ARE WATCHING US. Continued.

149

2d. Voice. Religioso.

An - gels are keeping their watch o - verhead, When we are waking, or when we are sleeping, Teach us, oh! Lord, still to

1st. Voice.

walk in Thy way; For tho' their watch Thy bright angels are keeping, Should we forget Thee, we wander astray, Should we forget Thee, we

ANGELS ARE WATCHING US. *Continued.*

Rall. *Duet, a tempo.*

wander a-stray. Constant and true as the course of the riv-er, As pure too in tho't may our hearts ev - er be, So that the An-gels may

dim.

p

V

This musical system features a vocal melody and a piano accompaniment. The vocal line begins with a 'Rall.' (Ritardando) marking and transitions into a 'Duet, a tempo.' section. The lyrics are: 'wander a-stray. Constant and true as the course of the riv-er, As pure too in tho't may our hearts ev - er be, So that the An-gels may'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking. There are also 'V' (Vibrato) markings above the vocal line.

Rall.

guard us for ev - er, As we glide on to E - ter - ni - ty's sea,... As we glide on to E - ter - ni - ty's sea....

rall. Cres.

This musical system continues the vocal melody and piano accompaniment. The vocal line is marked 'Rall.' and the lyrics are: 'guard us for ev - er, As we glide on to E - ter - ni - ty's sea,... As we glide on to E - ter - ni - ty's sea....'. The piano accompaniment includes a 'rall. Cres.' (Ritardando Crescendo) marking. There are also 'V' (Vibrato) markings above the vocal line.

ANGELS ARE WATCHING US. Concluded.

151

a tempo.

Angels are watching us, Spir-its un-seen, Lowly the pathway may be that we tread, Still in the air—Earth and Heaven between,

p a tempo.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter rest, and continues with a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in F-clef with a key signature of one flat. It begins with a bass clef and a common time signature. The accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including chords and moving lines. The tempo marking 'a tempo.' is above the first measure of the vocal line, and 'p a tempo.' is above the first measure of the piano line.

dim. 1st. Voice, *dolce.* 2d. Voice. 1st. Voice. *Cres.* *f rall.*

Angels are keep-ing their watch o - ver head. Angels are watching us, Spir - its un - seen. Angels are watching us, Spir-its un - seen.

dim. *f rall.*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal lines. The first voice part (soprano) begins with a treble clef and a common time signature. It features a melodic line with a 'dim.' (diminuendo) marking. The second voice part (alto) begins with a treble clef and a common time signature. It features a melodic line with a '1st. Voice, dolce.' (first voice, dolce) marking. The first voice part continues with a '2d. Voice.' (second voice) marking. The first voice part concludes with a '1st. Voice. Cres.' (first voice, crescendo) marking and a 'f rall.' (forte, rallentando) marking. The bottom staff continues the piano accompaniment. It features a melodic line with a 'dim.' (diminuendo) marking and a 'f rall.' (forte, rallentando) marking. The piano line concludes with a '5' (five) marking, indicating a final chord or measure.

MOONLIGHT, MUSIC, LOVE AND FLOWERS.

JOHN BARNETT.

Tempo moderato e scherzo.

Oh! lis - ten dear, There's a voice a - bove That charms the ear With a song of love.

That

Valleys hear, Ech - oes

voice I know, For the night - bird tells His tale of woe To the list' - ning dells.

MOONLIGHT, MUSIC, LOVE AND FLOWERS. Continued.

153

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line, a piano accompaniment, and a grand staff (treble and bass clef) at the bottom. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings.

bear, The strain along the silent tide, Oh!

Nought is heard Save that lone bird, And waves that kiss the river's side.

this is one of life's fai - - ry hours, Of moon - light, mu - - sic, love, and flowers,

Oh! this is one of life's fai - - ry hours, Of love and flowers, Of

Cres. *f* *dim.* *p*

MUSIC, MOONLIGHT, LOVE AND FLOWERS. Continued.

Of moon - light, mu - - sic, love and flow'rs, Of moon - light,
 moon - light, mu - - sic, love and flow'rs, Of moon - light, mus - - ic, love and

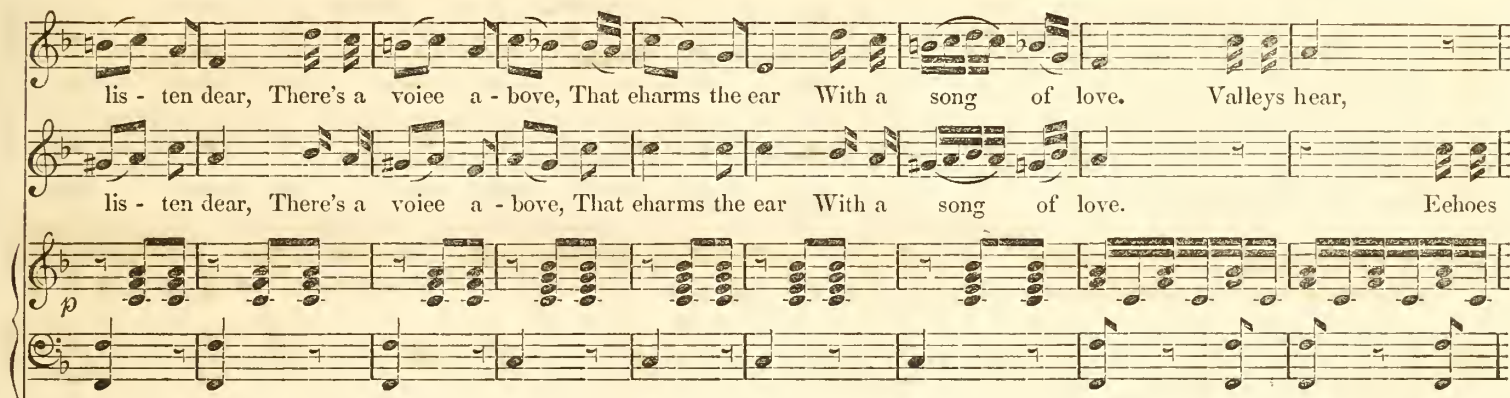
mu - - sic, love and flow'rs, and flow'rs. Of mu - sic, love and flow'rs..... Oh!
 flow'rs, Of mu - - sic, love, and flow'rs, Of mu - sic, love, and flow'rs..... Oh!

Cres.

The musical score is written for voice and piano. It features a melody in the upper voice part and a piano accompaniment in the lower part. The lyrics are written below the voice part. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano accompaniment consists of a continuous stream of eighth notes in the right hand and a simpler bass line in the left hand. The tempo and mood are indicated by the notation and the lyrics.

MUSIC, MOONLIGHT, LOVE AND FLOWERS. Continued.

155



lis - ten dear, There's a voice a - bove, That charms the ear With a song of love. Valleys hear,

lis - ten dear, There's a voice a - bove, That charms the ear With a song of love. Echoes

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



The strain along the si - lent tide, Nought is heard, And waves that kiss the river's side. Oh!

bear The strain a-long the silent tide, Save that lone bird, And waves that kiss the river's side. Oh!

The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a supporting line in the left hand.

this is one of life's fai - ry hours, Of moon - light, mu - - sic, love and flow'rs. Of
 this is one of life's fai - ry hours, Of moon - light, mu - - sic, love and flow'rs.

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in treble and bass clefs. The music is in 4/4 time. The lyrics are written below the vocal staves.

moon - light, love and flow'rs. mu - - sic, moonlight, music, love and flow'rs.
 mu - sic, moonlight, music, love and flow'rs, Of moon - light, moonlight, music, love and flow'rs.

The second system also consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics continue across the staves. The system concludes with a double bar line. A tempo marking *ral. molto.* is written above the final vocal staff.

Words by MARY B. C. SLADE.

BARCAROLE.

157

F KUCKEN.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 9/8 time, with lyrics: "Gai - ly are the waters glane - ing; Bright the blue waves gleam and glow; Sending back the sunbeams dancing,". The middle staff is a vocal line in G major, 9/8 time, with lyrics: "Gai - ly are the waters glane - ing; Bright the blue waves gleam and glow; Sending back the sunbeams dancing,". The bottom staff is a piano accompaniment in G major, 9/8 time, marked *Legato.* with a slur over the first few measures.

Gai - ly are the waters glane - ing; Bright the blue waves gleam and glow; Sending back the sunbeams dancing,

Gai - ly are the waters glane - ing; Bright the blue waves gleam and glow; Sending back the sunbeams dancing,

Legato.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, 9/8 time, with lyrics: "Rippling wavelets come and go. Hasten with me now, let us float, O'er the wa - ters, in my boat; Where the". The middle staff is a vocal line in G major, 9/8 time, with lyrics: "Rippling wavelets come and go. Hasten with me now, let us float, O'er the wa - ters in my boat; Where the wa - ter li - lies". The bottom staff is a piano accompaniment in G major, 9/8 time, marked *mf* (mezzo-forte) with a slur over the first few measures.

Rippling wavelets come and go. Hasten with me now, let us float, O'er the wa - ters, in my boat; Where the

Rippling wavelets come and go. Hasten with me now, let us float, O'er the wa - ters in my boat; Where the wa - ter li - lies

mf

BARCAROLE. Continued.

wa - ter lilies grow, the water li - lies grow. See the zephyrs gently, gently lift - ing To the sun each snowy crown;
grow.... where the sweet white water lilies grow. See the zephyrs gently, gently lift - ing To the sun each snowy crown;

Rocking, rocking, rising, drifting, Bending waves of beauty down. Love - ly blos - soms bright and fair, Smile for us, and woo us there, Lovely
Rocking, rocking, rising, drifting, Bending waves of beauty down. Love - ly blos-soms bright and fair,

BARCAROLE. Continued.

159

molto express.

flowers, so pure and rare,

Con anima.

Bend the oar now, let us go Where the

Smile for us, and woo us there.

dim.

waves of beauty glow, Like the white arms of a Naiad throng, Now they beck - on us a - long, Rock my boat up - on the tide; Now a -

Rock my boat up on the tide; Down a - mong the li - lies

p *sf.* *dol.*

BARCAROLE. Continued.

p mong the li - lies glide, Oh! the o - dors filling, fill - ing all the air, With perfume rare. Lovely jewels! crown the wave with glory. *rit sf* *a tempo.*

p mong the lilies glide, The odors, Oh! the o - dors filling, fill - ing all the air, With perfume rare. Lovely jewels! crown the wave with glory! *mfz* *p* *f* *p*

p *f rit.* *p tempo.*

Sparkling rise, and gleam and glow. Breathing, breathing sweet your story, How the water li - - lies grow. Pearl that crowneth

Sparkling rise, and gleam and glow. Breathing, breathing sweet your story, How the water li - - lies grow. Pearl that crowneth nature's brow, Love - ly

BARCAROLE. Concluded.

161

na - ture's brow. *pp* *express.* Lovely blossom, lovely blossom, whence art thou? Earth hath not her green wood, thro' Gems like

blossom, whence art thou? *Cresc. animato* Love - ly blossom, whence art thou? *f* Lovely blossom, whence art thou? *8 va* *p* *Legato.*

thine, Oh! wavelet blue! *morendo.* With jew - els fair.....

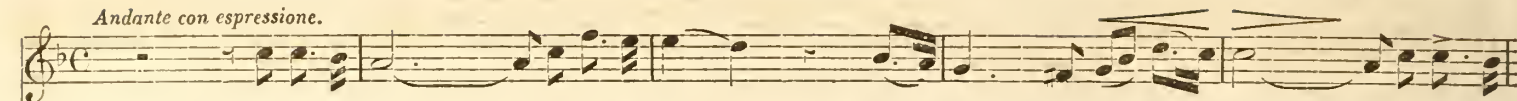
Crown, sweet blossoms, pure and rare, *express.* Earth and sea *sf* with jewels fair, *riten.* with jew - els fair.....

sf. *p* *riten.* *morendo.*

THE DISTANT CHIMES.*

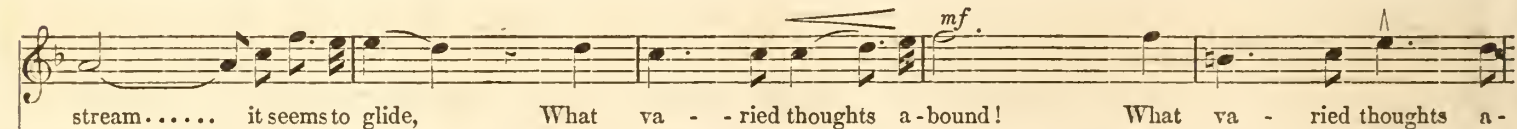
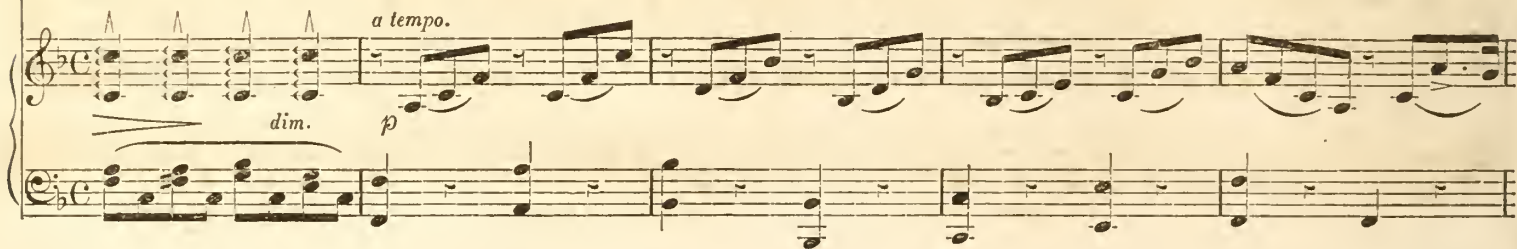
Words by J. E. CARPENTER.

S. GLOVER.

Andante con espressione.

The distant chimes..... at e - ven-tide,

When list' - ning to their sound....., As o'er the



stream..... it seems to glide,

What va - - ried thoughts a-bound!

What va - ried thoughts a -



* The accompaniment may be had in sheet form.

THE DISTANT CHIMES. Continued.

163

Con espress.

- bound..... They give to Hope..... her wonted sway..... They gild the past..... with mem'ry's

They give to Hope..... her wonted sway..... They gild the past..... with mem'ry's

They give to Hope her won- ted sway, They gild the past

rit.

ray....., All, all we lov'd..... in old - en times.... They now re- call—sweet dis - tant chimes.

ray..... All, all we lov'd..... in old - en times.... They now re - call— sweet dis- tant chimes.

with mem'ry's ray, All, all we lov'd in old - en times Re - call—sweet dis - tant chimes.

THE DISTANT CHIMES.

Continued.

Piu animato.

Oh! life is like that sunny stream O'er which the day - light fades.....; And whose sweet chimes are like the

a tempo.

Ped

Ped

dream..... That all our past pervades; The shades of night will close around.. The tuneful chimes soon cease to

sf

THE DISTANT CHIMES. Continued.

165

Dim. a tempo.

sound, And all on which fond mem'ry dwells, Be si - lent as those dis-tant bells,

sound, And all on which fond mem'ry dwells, Be si - lent as those dis-tant bells,

Dim. a tempo. Tranquillo.

sound, And all on which fond mem'ry dwells, Be si - lent as those dis-tant bells, Be si - lent as those distant bells, Be

p decres. Dim. Con espress.

Hark! Hark! Hark! still down the stream..... they seem to

Hark! Hark! Hark! still down the stream..... they seem to

Dim. Rit.

si - lent as those dis-tant bells,..... Still down the stream

THE DISTANT CHIMES. Continued

glide, Sweet dis-tant chimes..... at e - ven tide....., Still down the stream..... they seem to

glide, Sweet dis-tant chimes..... at e - ven tide....., Still down the stream..... they seem to

they seem to glide, Sweet dis-tant chimes at e - ven-tide, Still down the stream

dol.

glide, Sweet dis-tant chimes at e - ven - tide. Hark! hark! those chimes make tune-ful

glide, Sweet dis-tant chimes at e - ven - tide. Hark! Hark!

dol.

they seem to glide, Sweet chimes at e - ven - tide. Hark! hark! those chimes

THE DISTANT CHIMES.

Concluded.

167

Cres. 

rhymes....., Those distant chimes make tuneful rhymes. Hark! hark! those chimes..... Make tune-ful rhymes....., Those dis- tant



Hark! hark! those distant chimes make tuneful rhymes. Hark! hark! Hark! hark! those dis- tant

Cres. 

make tuneful rhymes, Those distant chimes make tuneful rhymes. Hark! hark! those chimes make tune-ful rhymes, those dis- tant

Poco - a - poco - dim.  *p Lento.*

chimes make tuneful rhymes. Sweet dis- tant chimes....., Sweet dis- tant chimes....., Sweet dis- tant chimes.....!



chimes make tuneful rhymes. Sweet dis- tant chimes..... Sweet dis- tant chimes..... Sweet dis- tant chimes.....!

Poco - a - poco - dim.  *p Lento.*

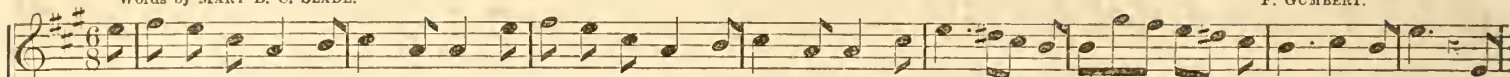
chimes make tuneful rhymes. Sweet dis- tant chimes, Sweet dis- tant chimes, Sweet dis- tant chimes.

ALL THE YEAR ROUND.

(MAIDEN'S SPRING SONG.)*

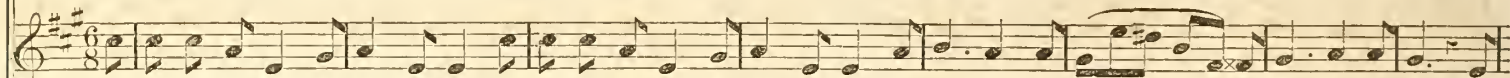
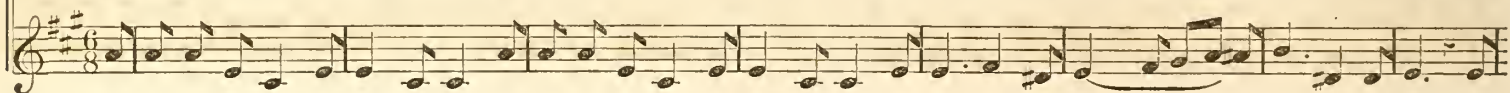

Words by MARY B. C. SLADE.

F. GUMBERT.

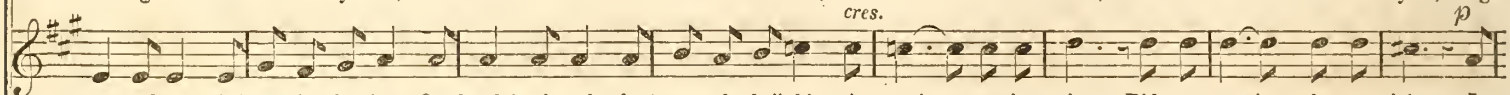


1. The cro-us-es bloom, the May-flower, sweet, Peeps out from the leaves beneath our feet; The Spring time is here, The joy of the year! The
 2. The roses of June, they crown the year; The riv-er is blue, the sky is clear, The o-ri-oles swing; The birds, on the wing, The

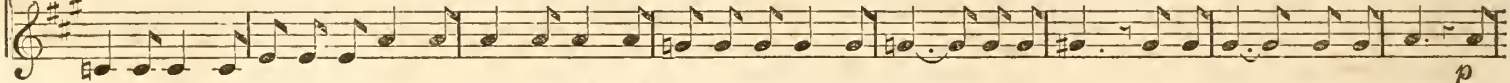
3. With glo-ry of gold, and scar-let bright; With aster and gentian, blue and white The for-est is gay; The bright waters play; Ripe
 4. The feath-er-y flakes, of pure white snow Fall o-ver the hills and val-leys low; No fai-ries that dance Where riv-u-lets glance, Ere

grass is creep-ing o-ver the hills, And sweet the tone of mu-si-cal rills; The blue-birds sing, And the voi-ces of Spring Call
 morning fill with mel-o-dy rare, The vales are blue with vi-o-lets fair; The in-sects' chime, In a mur-mur-ous rhyme, Sings



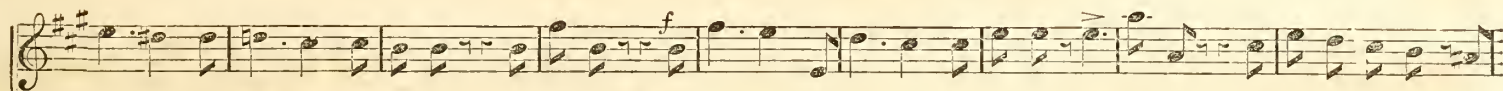
grapes of pur-ple hang o'er the vine, On bend-ing boughs the "ro-sy cheeks" shine, A ring-ing voice Bids us gai-ly re-joice In
 saw so pure, so love-ly a scene 'Neath woodland shade, in mid summer green! So, loud and clear, Let the voice of the year Cry,



* The accompaniment may be had in sheet form.

ALL THE YEAR ROUND. Concluded.

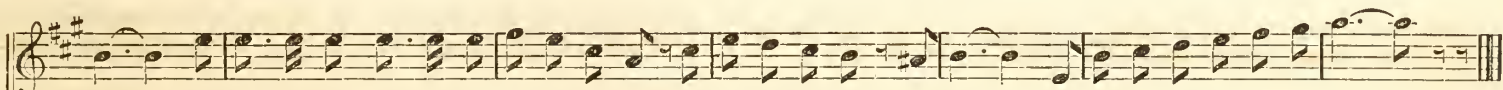
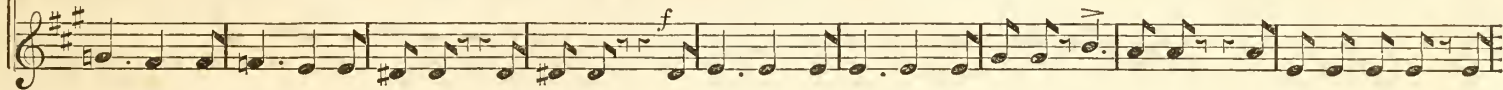
169



Spring-time the fair - est of seasons, of seasons. Call Spring-time the fair - est of seasons, of seasons. Tra la la la la Tra
Summer's the fair - est of seasons! of seasons. Sings Summer's the fair - est of seasons, of seasons. Tra la la la la Tra



Autumn, the gay - est of seasons; of seasons. In Autumn, the gay - est of seasons, of seasons. Tra la la la la Tra
Winter's the fair - est of seasons, of seasons. Cry, Winter's the fair - est of seasons, of seasons. Tra la la la la Tra



la.....Tra la la la la la la la la tra la la la la la la.....tra la la la la la la la.....



la.....Tra la la la la la la la la tra la la la la la la.....tra la la la la la la la.....



SWEET CONVENT BELLS.

BENEDICT.

p *Moderato.*

Sweet Convent bells, sweet Convent bells, How silv' - ry soft their music swells: In melting cadence on the air, In - vi - ting high and low to prayer, Now rising up with

Sweet Convent bells, sweet Convent bells, How silv' - ry soft their music swells; In melting cadence on the air, In - vi - ting high and low to prayer, Now rising up with

pp *poco piu lento.* *A tempo.*

gradual swell, Now ech - oing thro' the distant dell, Calm - ing the care - worn pil - grim's breast, Soothing each wea - ry soul to rest. Sweet con - vent bells, sweet

gradual swell, Now ech - oing thro' the distant dell, Calm - ing the care - worn pil - grim's breast, Soothing each wea - ry soul to rest. Sweet con - vent bells, sweet

SWEET CONVENT BELLS. Concluded.

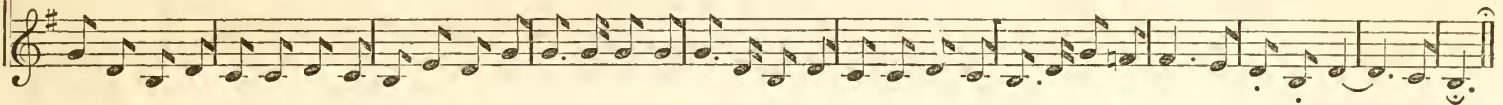
171



con-vent bells, How silv'-ry sweet their music swells; In melt-ing ca-dence on the air, In - vi - ting high and low to prayer, In - vi - ting high and low to prayer.



con-vent bells, How silv'-ry sweet their music swells; In melt-ing ca-dence on the air, In - vi - ting high and low to prayer, In - vi - ting high and low to prayer.

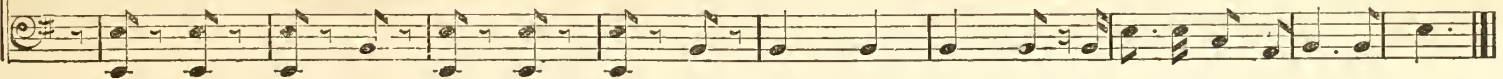


ALTOS.

D.C.



Sweet convent bells, from turret gray, At ear - ly dawn and close of day, Still will your chimes ring sweetly on, When I am past a - way and gone.



MORNING CHORUS.

Four-part Chorus for female voices.

From KREUTZER.

Allegro. 1st time p 2d time f.

It breaks from eastern cham-bers, The gold - en morn-ing ray ; All hail, thou bless - ed morn - ing ! All hail, thou new born day ! It bursts from eastern

It breaks from eastern cham-bers, The gold - en morn-ing ray ; All hail, thou bless - ed morn - ing ! All hail, thou new born day ! It bursts from eastern

cham - bers, A flood of glo - rious light : He comes, the sun in splen - dor, Vic - to - rious o'er the night. It breaks, it breaks the morning

cham - bers, A flood of glo - rious light : He comes, the sun in splen - dor, Vic - to - rious o'er the night. It breaks, it breaks the morning

MORNING CHORUS *Concluded.*

173

ray: It breaks, it breaks the morn-ing ray: All hail, all hail,..... All hail thou new born day! All hail, all hail, All hail, all

ray: It breaks, it breaks the morn-ing ray: All hail thou new born day! All hail thou new born day! All hail, all

hail, thou

All hail, thou new born day, thou new - born day! All hail, all hail thou new born day! All hail, all hail thou new born day!

hail, thou new born day, thou new - born day! All hail, all hail thou new born day! All hail, all hail thou new born day!

DOWN AMONG THE LILIES. *

S. GLOVER.

Allegro vivace. 1st Voice.

Down among the li-lies, Thro' the for-est bow-ers, O-verhead, the branches, Underneath, the flow-ers, Un-der-

neath, the flow'rs! Down a-mong the li-lies, Thro' the for-est bow-ers, O-verhead, the branches, Un-derneath, the flow'rs.

Down a-mong the li-lies, Thro' the for-est bow'rs, O-verhead, the branches, Un-derneath, the flow'rs.

* The accompaniment may be found in sheet form.

DOWN AMONG THE LILIES. Continued.

175

2d Voice.

Where the sil - v'ry wa - ters In the moonbeams play, There we Fai - ry crea - tures dance,

pp *p* *Cres.*

There we dance, There we dance, dance till dawn of day, There we dance, There we dance,

1st and 2d Voices.

Dance till dawn of day. There we dance, There we dance till dawn of day, There we dance, There we

pp *p* *Cres.*

DOWN AMONG THE LILIES. Continued.

Dim. Rit. dance till dawn of day, till dawn of day, till dawn of day. *Rit. a tempo.* Ah.....! Tripping mer-ri-ly, Sing-ing cheer-i-ly, Tripping mer-ri-ly,

Dim. Rit. sf Ah.....! Tripping mer-ri-ly, Sing-ing cheer-i-ly, Tripping mer-ri-ly, *Rit. a tempo.*

Cres. f Sing-ing cheer-i-ly, Tripping mer-ri-ly, Sing-ing cheer-i-ly, Till the dawn of day, Till the dawn of day, Till the dawn of

Sing-ing cheer-i-ly, Tripping mer-ri-ly, Sing-ing cheer-i-ly, Till the dawn of day, Till the dawn of day, Till the dawn of

Cres.

DOWN AMONG THE LILIES. Continued.

177

Dolce.

day. Where the dew is sweet-est In the for - est dells, Where the nod-ding

day, Where the dew is sweet-est In the for - est dells, Where the nod-ding

p

blue - bell With the vio - let dwells. Where the dew is sweet - est, In the for - est dells, Where the nod - ding blue - bell

blue - bell With the vio - let dwells. Where the dew is sweet - est, In the for - est dells, Where the nod - ding blue - bell

DOWN AMONG THE LILIES. Continued.

3d Voice.

With the vio-let dwells. When the stars shine bright-ly in the soft blue sky, And the breez - - - es mur-mur As we

With the vio - let dwells.

dim. *rit.*

wan - der by, When the stars shine brightly in the soft blue sky, And the breez-es mur-mur as we wan - der

rit.

DOWN AMONG THE LILIES. Continued.

179

The musical score is written for three parts: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system includes lyrics and dynamic markings such as *dim.*, *dim. a tempo.*, *cres.*, *decres.*, and *dim.*. The second system continues the melody and accompaniment.

by..... Ah! Ah.....! Trip we mer-ri-ly, Sing we cheer-i-ly, Trip we mer-ri-ly,

Ah! Ah.....! Trip we mer-ri-ly, Sing we cheer-i-ly, Trip we mer-ri-ly,

Sing we cheer-i-ly, Trip we mer-ri-ly, Sing we cheer-i-ly, 'Neath the soft blue sky, Trip we mer-ri-ly, mer-ri-ly,

Sing we cheer-i-ly, Trip we mer-ri-ly, Sing we cheer-i-ly, 'Neath the soft blue sky, Trip we mer-ri-ly, mer-ri-ly,

DOWN AMONG THE LILIES. Concluded.

con anima.

mer-ri - ly, 'Neath the soft blue sky, Sing we cheeri - ly, cheeri - ly, cheeri - ly, 'Neath the soft blue sky, When the stars shine bright In the

mer-ri - ly, 'Neath the soft blue sky, Sing we cheeri - ly, cheeri - ly, cheeri - ly, 'Neath the soft blue sky, When the stars shine bright In the

Cres. *f*

soft blue sky, When the stars shine bright In the soft blue sky, In the soft blue sky, In the soft blue sky.

soft blue sky, When the stars shine bright In the soft blue sky, In the soft blue sky, In the soft blue sky.

Cres. *f*

THE ALPINE HERDSMAN.

181

Arranged from ABT.

mf Moderato.



1. On the moun-tain steep and ho-a-ry, Sounds the Herdsman's ev'ning song ; Where the clouds in gold - en glo - ry, Float the ambient tide a -
2. Where the Al - pine rose is blow - ing, There the Herdsman builds his home ; From his couch at morn - ing go - ing, With the lark he loves to
3. When the mountain dark and drear-y, Frowns up - on the world be - low ; Rest-ing there the Herds - man wea - ry, None such sweet repose can



long, Where the clouds in gold - ed glo - ry, Float the am - bient tide a - long.
 roam, From his couch at morn - ing go - ing, With the lark he loves to roam.
 know, Rest-ing there the Herds-man wea - ry, None such sweet re - pose can know.

Chorus.



Alto or Bass.

THE ALPINE HERDSMAN. *Concluded.*

Repeat la, la, for last verse pp.

Soprano:
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Alto:
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Tenor:

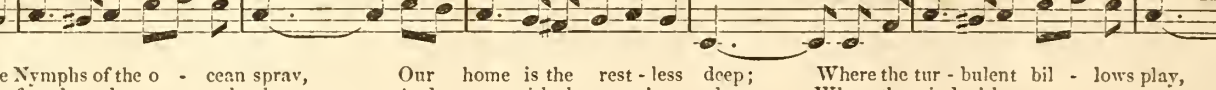
THE OCEAN NYMPHS.

BRINLEY RICHARDS.

A few Sopranos. Molto animato.

A few Sopranos. Molto animato.

1. We are Nymphs of the o - cean spray, Our home is the rest - less deep; Where the tur - bulent bil - lows play, Our
2. We are found on the co - ral shore, And sport with the mer-riest glee, When the wind, with an an - gry roar, En -

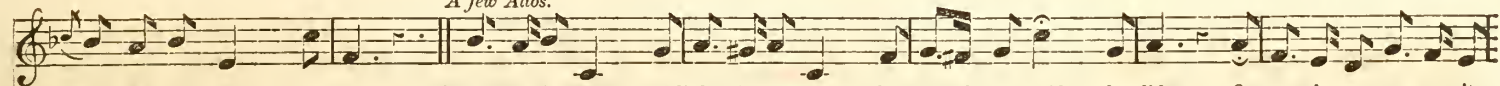


The musical score is written for two vocal parts (Soprano and Alto) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Molto animato'. The vocal parts enter with a melody of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

THE OCEAN NYMPHS. Continued.

183

A few Altos.

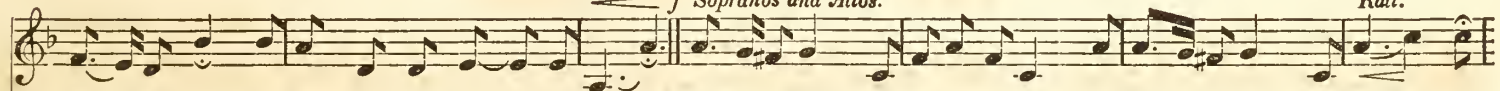


rev - els we gai - ly keep. 'Mid the bright foam, as light - ly we roam, the sun - beams swift - ly glide; O, sweet is our song, as it
 counters the might - y sea. Lightnings may flash, the bil - lows may dash to the sea - bird's mourn - ful wail; Still gai - ly we throng, while the



f Sopranos and Altos.

Rall.



play - eth a - long The breast of the trem - u - lous tide. 'Mid the bright foam, as lightly we roam, the sun - beams swift - ly glide; O
 sea - nymphs' song Is borne on the fit - ful gale. Lightnings may flash, the billows may dash to the sea - bird's mournful wail; Still



THE OCEAN NYMPHS. Continued.

Rall. *Chorus con spirito.*

sweet is our song, as it playeth a-long The hreast of the tremu-lous tide. So mer-ri-ly o-ver the o-cean spray, Dancing and singing the
gai-ly we throng, while the sea-nymhs' song Is borne on the fit-ful gale. So mer-ri-ly o-ver the o-cean spray, Dancing and singing the

Play octaves.

pp

hours a-way, So mer-ri-ly o-ver the o-cean spray, dancing the hours a-way. Danc-ing o-ver the spray, and sing-ing where
hours a-way, So mer-ri-ly o-ver the o-cean spray, dancing the hours a-way. Danc-ing o-ver the spray, and sing-ing where

THE OCEAN NYMPHS. Concluded.

185

ff *Rit.* *A tempo.*

bil - lows play, Sing-ing, Sing - ing gold - en hours a - way..... So mer - ri - ly o - ver the o - cean spray,dancing and singing the

bil - lows play, Sing-ing, Sing - ing gold - en hours a - way..... So mer - ri - ly o - ver the o - cean spray,dancing and singing the

hours away, So mer-ri-ly o-ver the o - cean spray,O-ver the o - cean spray, Dancing the hours a-way, Dancing the hours a - way.
Tripping the hours a-way, Tripping the hours a - way.

hours away, So mer-ri-ly o-ver the o - cean spray,O-ver the o - cean spray, Dancing the hours a-way, Dancing the hours a - way.
Tripping the hours a-way, Tripping the hours a - way.

NOW THE TWILIGHT.

From MERCADANTE.

p Andante. *pp*

1. Now the twilight soft is steal - ing, Yon - der ab-bey tow'r reveal - ing; Solemn sounds of mu - sic peal - ing, Tell the

2. Now the stars are faint-ly peep - ing, High in Heav'n their vigils keep - ing; Flow'rs with fragrant dew's are weep-ing, Nature's

p *pp*

Play Octaves.

hour of ev'-ning pray'r; 'Thro' the goth - ic win - dows streaming, Rays of light are faint - ly gleaming, There

ho - ly ealm to share; In this peaceful hour of glad-ness, Who would dream of grief and sad-ness? Hark!

NOW THE TWILIGHT. Concluded.

187

p *pp*

at the al - tar low - ly bend - ing, Fer - vent voic - es sweetly blend - ing, While the song to Heav'n ascend - ing, Mingles with the balm - y

hark! the dis - tant or - gan peal - ing, O'er the sens - es soft - ly steal - ing, Waking in.... the heart's deep feeling, Sol - emn tho'ts of fer - vent

f

air; While the song.... to Heav'n as - cend - ing, Min - gles with the balm - y air, Yes! min - gles with the balm - y air.

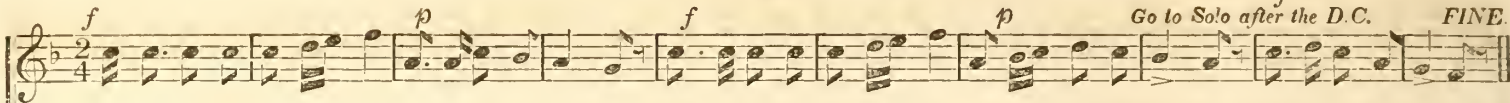
prayer; Wak - ing in.... the heart's deep feel - ing, Sol - emn tho'ts of fer - vent prayer, Yes! sol - emn tho'ts of fer - vent prayer.

THE WOOD THRUSH.

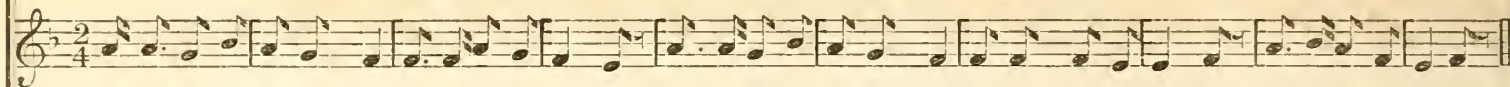
Arranged from HATTON.

Go to Solo after the D.C. *FINE*

FINE.



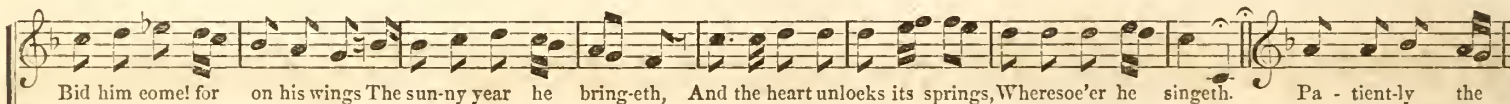
Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not again, Where the white thorn flowers? Where the white thorn flowers?



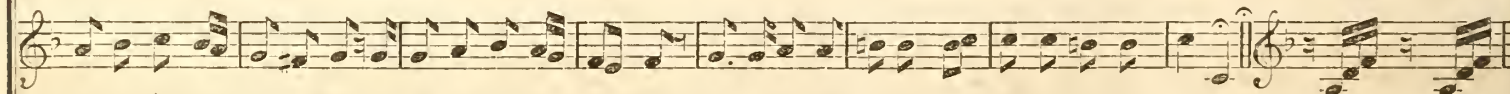
Whither hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not again, Where the white thorn flowers? Where the white thorn flowers?



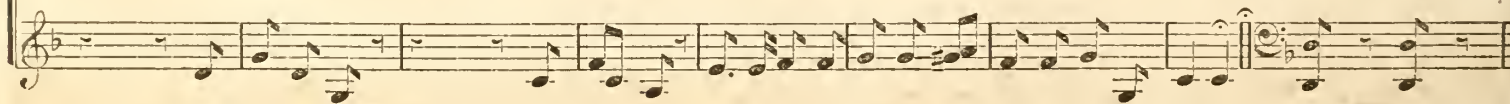
D.C. SOLO ALTO.



Bid him come! for on his wings The sun-ny year he bring-eth, And the heart unloeks its springs, Wheresoe'er he singeth. Pa - tient-ly the



Bid him come! for on his wings The sun-ny year he bring-eth, And the heart unlocks its springs, Wheresoe'er he singeth.



THE WOOD THRUSH. Continued.

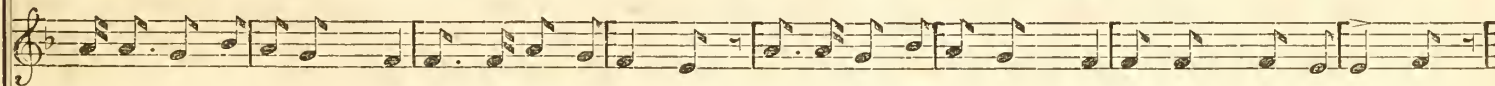
189



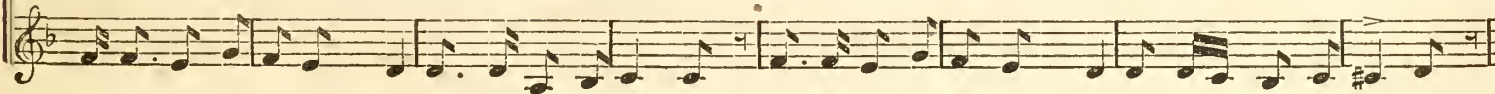
sweet bird waits, And when morning soar - eth, All his lit - tle soul of song, Tow'rd the dawn he pour - eth, Tow'rd the dawn he poureth.



Whither hath the wood-thrush flown, From our green-wood bow - ers ? Wherefore builds he not a - gain, Where the white-thorn flow - ers ?



Whither hath the wood-thrush flown, From our green-wood bow - ers ? Wherefore builds he not a - gain, Where the white-thorn flow - ers ?



THE WOOD THRUSH. Continued.

f *mf* SOLO SOPRANO. *pp* *mf*

Where the white-thorn flowers? Sweet one, why art thou not heard, Now where woods are still - est? Oh, come back! and bring with thee, What-soe'er thou will - est;

Where the white-thorn flowers?

Laugh - ing thoughts, de - light - ful songs, Gold - en dreams of sun - ny hours; Something, nothing, all we ask, Is to see thee ours.

THE WOOD THRUSH. *Concluded.*

f *p* *f* *p* *f*

Whith-er hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white thorn flow-ers? Where the white thorn

Whith-er hath the wood-thrush flown, From our greenwood bowers? Wherefore builds he not a - gain, Where the white thorn flow-ers? Where the white thorn

flow - ers ? Wherefore builds he not a - gain, Where the white-thorn flow - ers ? Where the white-thorn flow - ers ?

flow - ers ? Where the white-thorn flow - ers ? Where the white-thorn flow - ers ?

Where the white-thorn flow - ers ? Wherefore builds he not a - gain, Where the white-thorn flow - ers ?

EVENING HYMN.*

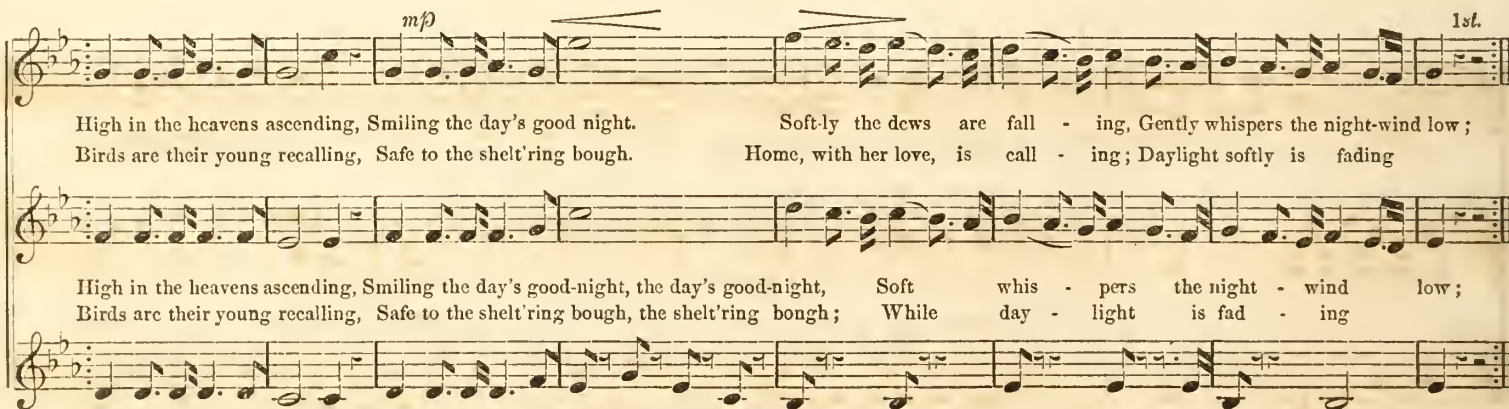
Words by MRS. M. B. C. SLADE.

CONCONE.

Moderato. mp


Slowly the sun de - scend - ing, Tells us the day is end - ing, Hues of the sun-set blend - ing, Flush in the fading light.

Slowly the sun descend - - - - ing, Hues of the sun-set blend - - - - ing,



High in the heavens ascending, Smiling the day's good night. Softly the dews are fall - ing, Gently whispers the night-wind low ;

Birds are their young recalling, Safe to the shelt'ring bough. Home, with her love, is call - ing ; Daylight softly is fading

High in the heavens ascending, Smiling the day's good-night, the day's good-night, Soft whis - pers the night - wind low ;

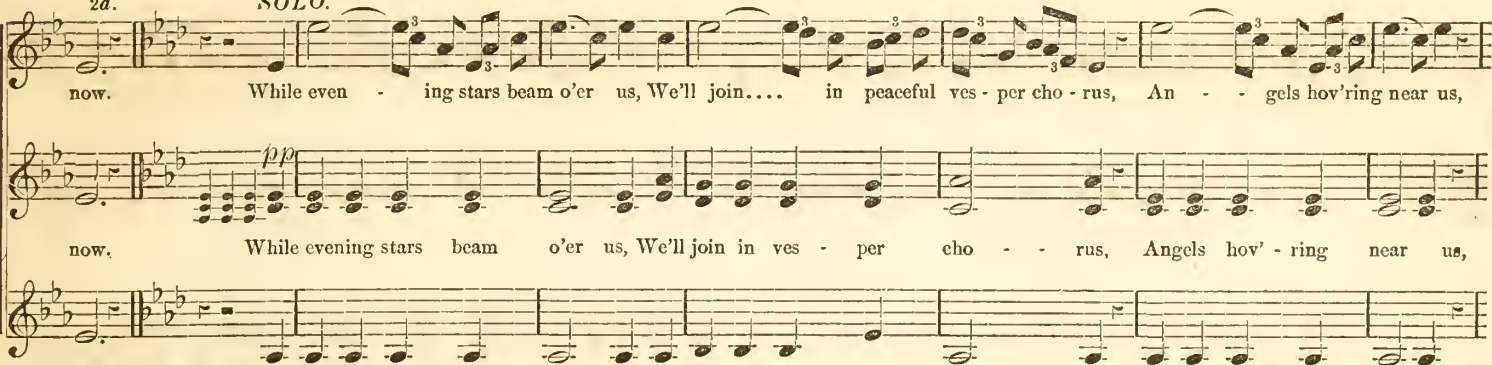
Birds are their young recalling, Safe to the shelt'ring bough, the shelt'ring bough ; While day - light is fad - ing

* The accompaniment may be had in sheet form.

EVENING HYMN. Continued.

193

2d. *SOLO.*



now. While even - ing stars beam o'er us, We'll join.... in peaceful ves - per cho - rus, An - - gels hov'ring near us,

now. While evening stars beam o'er us, We'll join in ves - per cho - - rus, Angels hov' - ring near us,

ad lib. *a tempo.*



Waft..... up our ev'ning song. Oh, thou who lov'st us, hear us, Oh, hear us, While..... we thy praise prolong.
 Father, who bendest near us, Oh, hear us, While..... we thy praise prolong.

Waft up our ev'n - - ing song. Oh, thou who lov'st us, hear us, While we thy praise pro - long.
 Father, who bendest near us, While we thy praise pro - long.

EVENING HYMN. Concluded.

Concluded.

Lowly the flow'rs are bend - ing; Odors so rare, as - cend - ing, Softly and sweetly blend - ing, Upward, like incense fly.

Lowly the flow'rs are bend - - - ing, Softly and sweetly blend - - - ing.

So from our spirits wending, Incense ascends on high, Oh! till the night is end - ing, Be thou thy children nigh.

So from our spirits wending, Incense ascends on high, ascends on high, Fa - ther, be thy chil - dren nigh,

Lord, when we sleep, be - hold us, And have us in thy care, In thy dear love en - fold us, Hear thou our evening prayer.

THE MERMAID'S EVENING SONG.

195

S. GLOVER.

Moderato Grazioso.

Cres.

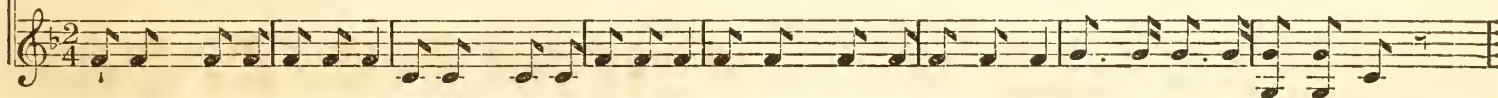
dolce.



Hark! what mystic sounds are these, Stealing softly o'er the sea? Whence that music soft and low, Sounding as the billows flow? 'Tis the



D.C. List! a - gain the sound draws near, Falling sweetly on the ear; Borne up - on the breeze along, 'Tis the mermaid's evening song, 'Tis the



Mermaid's song, 'Tis the Mermaid's song, Borne upon the breeze a - long, 'Tis the Mermaid's song, 'Tis the Mermaid's song, 'Tis the Mermaid's evening song.



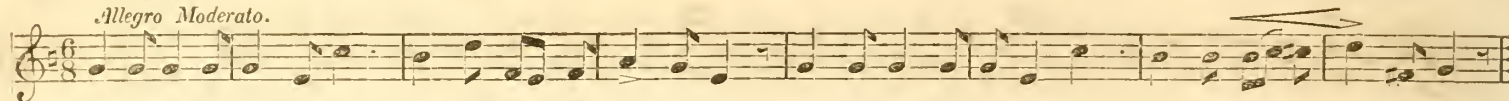
Mermaid's song, 'Tis the Mermaid's song, Borne upon the breeze a - long, 'Tis the Mermaid's song, 'Tis the Mermaid's song, 'Tis the Mermaid's evening song.



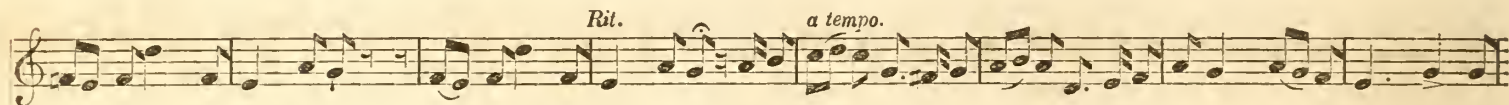
Hark! hark! Hark! hark! 'Tis the Mermaid's song, Hark! hark! Hark! hark! 'Tis the Mermaid's evening song,

THE MERMAID'S EVENING SONG, Continued.

3d. VOICE.

Allegro Moderato.

Who would not a Mermaid be, Dwelling 'neath the restless sea? Down among its mys-tic forms, Cra-dled by the ris-ing storms.



Where the Dolphins play and leap In a co - ral cave to sleep? In a co-ral cave, In a co-ral cave, In a co-ral cave to sleep? In a



THE MERMAID'S EVENING SONG. Continued.

197

Cres. *Rall.* *D.C.* *1st Voice. Allegro*

Co - ral cave, In a coral cave, In a eo - ral cave to sleep? I would be a Mermaid fair, Wreathing pearls amid my hair ;

Dim.

Pillowed on the billow's crest, O - cean gems up - on my breast ; Lulled by ev'ry wave that flows, Singing strains as sweet as those,

THE MERMAID'S EVENING SONG. Continued.

a tempo.

Singing, sing-ing strains as sweet as those, Singing, singing strains as sweet, as sweet as those.

Rall.

a tempo.

List! the sound now fainter grows, As the Mermaids seek repose; On the night wind borne a - long, Is the Mermaids' evening song. 'Tis the

Cres. *dolce.*

List! the sound now fainter grows, As the Mermaids seek repose; On the night wind borne a - long, Is the Mermaids' evening song. 'Tis the

THE MERMAID'S EVENING SONG,

Concluded.

199

Mermaids' eve - ning song. Hark, hark, hark ! 'Tis the Mermaids' eve-ning song. Hark, hark,

Mermaids' eve - ning song. 'Tis the Mermaids' song. Hark, hark ! 'Tis the Mermaids' eve-ning song, 'Tis the Mermaids' song. Hark,

'Tis the song..... 'Tis the Mermaids' song, Hark,

Piu presto.

hark ! 'Tis the Mermaids' song, 'Tis the Mermaids' song, 'Tis the Mermaids' song, 'Tis the Mermaids' song.

hark ! 'Tis the Mermaids' song, 'Tis the Mermaids' song, 'Tis the Mermaids' song, 'Tis the Mermaids' song.

hark ! 'Tis the Mermaids' ev' - ning song, 'Tis the Mer - maids' ev' - - ning song, 'Tis the Mermaids' song, 'Tis the Mermaids' song.

GONDOLIERS' SONG.

ROSSINI.

The first system of the musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a time signature of 12/8. The tempo and dynamics are marked 'p' (piano). The melody is composed of eighth and sixteenth notes, with some notes beamed together. The first measure contains a whole note chord, followed by several measures of eighth and sixteenth notes. The system ends with a double bar line.

1. Speed thee our bark with thy sails so trim, Oh, speed thee as we sing our even - ing hymn, O - ver the bil - lows so

2. Smoothly we ride o'er the wa - ters blue, While stars are shining thro' the glisten - ing dew, Rocking so gent - ly as

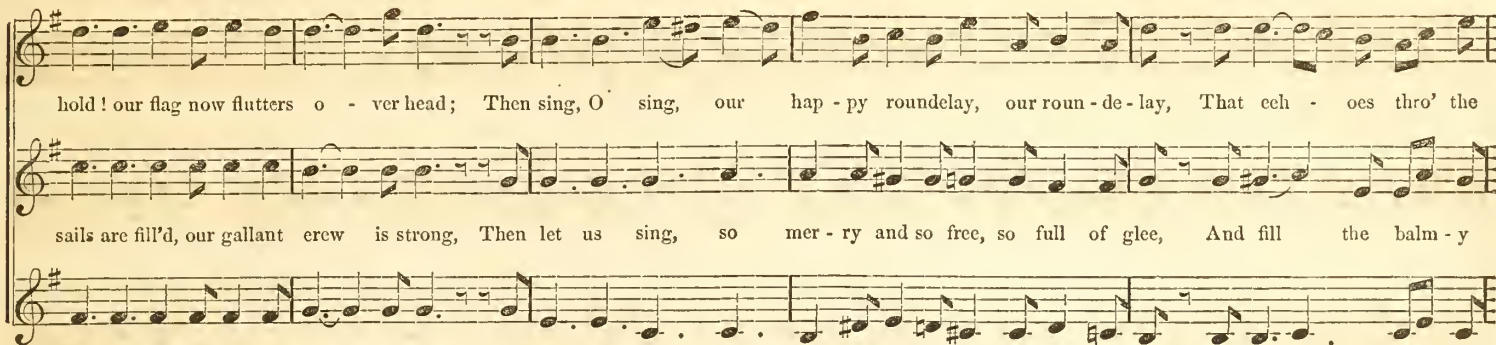
[illegible]

bright and clear, Now bear us on - ward, for our home is near. Blow, blow ye winds, our snowy sails are spread, Be-

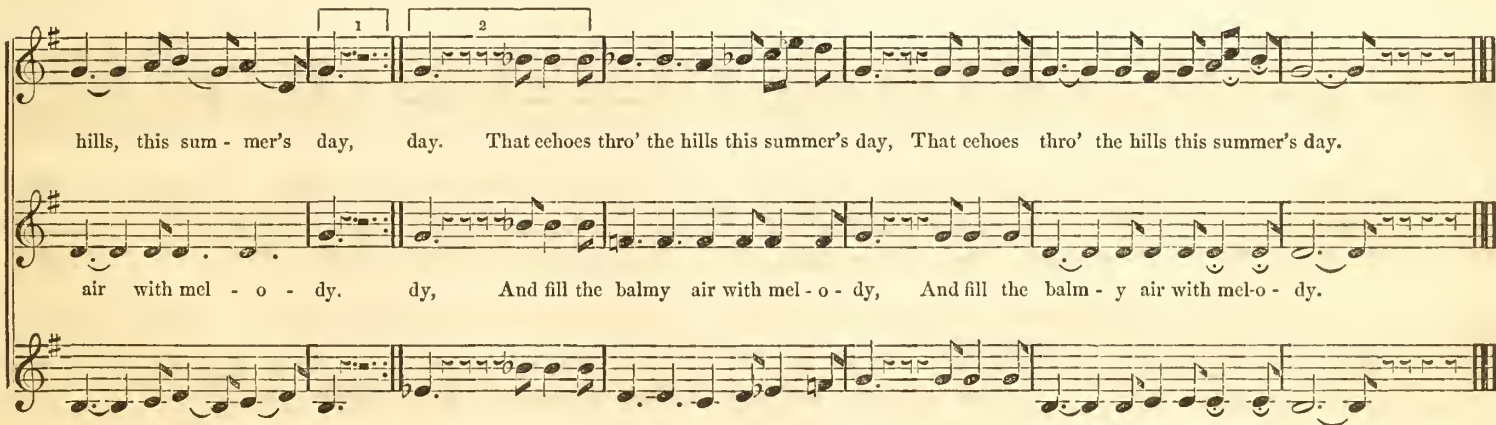
on we glide, We catch the breez - es from the surging tide. Blow, blow ye winds, and bear our bark a - long, Our

GONDOLIERS' SONG. Concluded.

201



hold ! our flag now flutters o - ver head ; Then sing, O sing, our hap - py roundelay, our roun - de - lay, That eeh - oes thro' the
sails are fill'd, our gallant crew is strong, Then let us sing, so mer - ry and so free, so full of glee, And fill the balm - y



hills, this sum - mer's day, day. That echoes thro' the hills this summer's day, That echoes thro' the hills this summer's day.
air with mel - o - dy. dy, And fill the balmy air with mel - o - dy, And fill the balm - y air with mel - o - dy.

LIFT THINE EYES.*

MENDELSSOHN.

Andante. *sf* *p* *TRIO.*

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence com - eth help. Thy help

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh whence, com - eth help. Thy help com - eth, com - eth

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence cometh, whence cometh help. Thy help com - eth

Cres. *Dim.* *p* *Cres.* *pp*

com - eth from the Lord, The Maker of hea - ven and earth. He hath said, thy foot shall not be moved. Thy Keeper will never

from the Lord..... The Mak - er of heaven and earth. He hath said, thy foot shall not be moved. Thy

from the Lord, The Mak - - - er of heaven and earth. He hath said, thy foot shall not be moved Thy

* Should be sung without accompaniment.

LIFT THINE EYES. Concluded.

203

Cres. *f* *Dim.* *p* *sf*

slum - - ber, nev - er will, nev - er slum - - ber, never slum - - - - ber. Lift thine eyes, O lift thine eyes

Keeper will nev-er slum - - ber, nev - er, will nev-er slum - - - - - ber. Lift thine eyes, O lift thine eyes

Keeper will nev-er slum - ber, nev - er, will nev - er slum - ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes

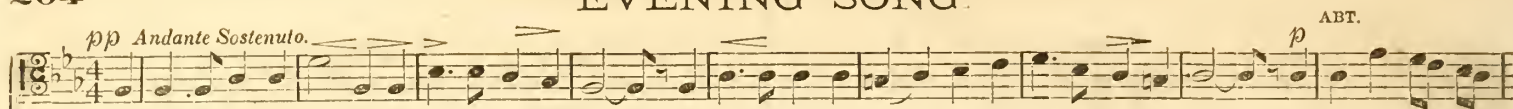
p *sf* *p*

to the mountains, whence cometh, whence cometh, whence com - eth help, whence com-eth, whence com-eth, whence cometh help.

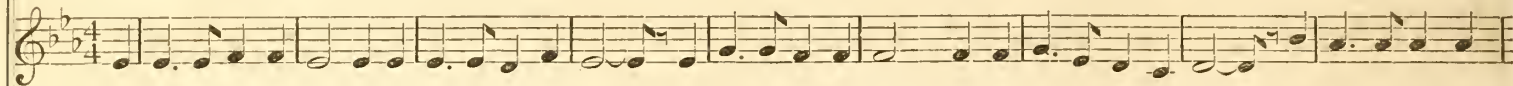
.... to the mountains, whence cometh, whence cometh, whence cometh help, whence com - eth, whence com-eth, whence com - eth help.

to the mountains, whence com-eth, whence com - eth help, whence com - eth, whence com-eth, whence cometh help.

EVENING SONG.



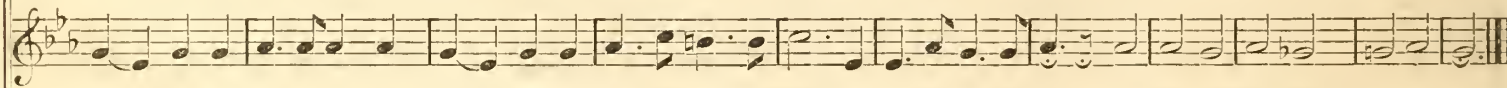
1. The ev'ning bells sound clearly, They call the vale to rest; Around fall night's soft still-ness, The sun sinks in the west; A ho-ly si-lence



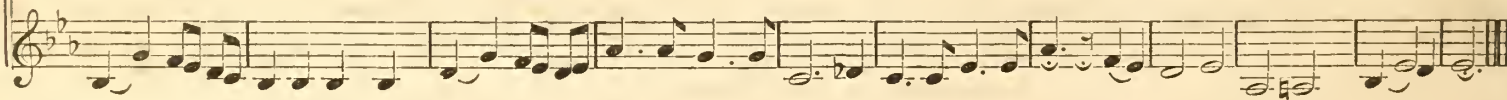
2. The moon roves softly gliding, Her heav'nly path a-long; The planets pass her greet-ing, But hushed is their song; And as to ser-aph



keep-ing, The stars watch nature sleep-ing, She's come in soft red light, She's come in soft red light, The qui-et night! the qui-et night!



num-bers, Be-low the sweet earth slum-bers, She's come in soft red light, She's come in soft red light, The qui-et night! the qui-et night!



English words by JOSEPHINE POLLARD.

CHARITY (LA CARITA.)*

ROSSINI.

205

Andante molto, $\text{♩} = 88$.

For - za dell' al - ma, O ca - ri - ta; Per te s'ac - cen - de l'u - ma ni tà.
Thou dost sus - tain us, O char - i - ty; Blest is the soul that re - lies up - on thee.

For - za dell' al - ma, O ca - ri - ta; Per te s'ac - cen - de l'u - ma ni tà.
Thou dost sus - tain us, O char - i - ty; Blest is the soul that re - lies up - on thee.

Tu ne con - giun - gi E ne do - lo - re La tua pie - tà..... Scor - ta ne fa..... Tu ne con -
Where thou art shin - ing, grief must de - part, O, thou art the light and joy of the heart,..... Where thou art

Tu ne con - giungi E ne do - lo - re La tua pie - tà..... Scor - ta ne fa La....
Where thou art shining, grief must de - part, O, thou art the light and joy of the heart, Thou....

Tu ne con -
Where thou art

* The accompaniment may be found in sheet form.

CHARITY (LA CARITA.) Continued.

f *p* *1st time.*

giun - gi E la tua pie - tà Nel do - lor no - - stro Scor - ta ne fa.
shin - ing, grief must de - part, Thou art the light and joy of the heart.

..... tua pie - - - - tà Scor - - - - ta ne fa.
..... art the..... light and..... joy of the heart.

f *p*

giun - gi E la tua pie - tà Nel do - lor no - stro Scor - ta ne fa.
shin - ing, grief must de - part, Thou art the light and joy of the heart.

f *SOLO.*

Tu Dio no sco - pri Col tuo apparir Tu sai l'af - flic - to Come blan -
In thy bright presence God doth ap - pear, Strength is, with us if thou art

CHARITY (LA CARITA.)

Continued.

207

f

dir. Co - lui ch'e pie - no Del tuo fer - vor Por - ta nel se - no Ce - les - te ar -
near, He is se - cure, who, filled with thy love, Lights up the path - way to re - gions a -

D.C. *2d. time.*

dor Por - ta nel se - no Ce - les - te ar - dor..... fa.
bove. Lights up the path - way to re - gions a - bove..... heart.

D.C.

CHARITY (LA CARITA.) Continued.

SOLO.

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a forte (*f*) dynamic. The lyrics are written below the vocal staff, with syllables aligned to the notes.

Quan - do la ter - rà Te se - gui - ra.... Gri - do di guer - ra, No più non s'u -
 Thou canst dis - pel the hor - rors of war;.... Thou canst the calm of con - tent - ment re -

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The piano part includes a piano (*p*) dynamic marking. The lyrics continue below the vocal staff.

drà..... L'orgo - gli e l'i - ra Al - lor.... ca - dan.... Da tuio bei no.... di Vin - ti sa -
 store..... No long - cr shall en - vy her ways pur - sue.... Thou hast the power, and thou wilt sub -

CHARITY (LA CARITA.)

Continued.

209

Rall. D.C. 3d time.

ran. Gri - do di guer - ra No più non s'u - drà..... fa. Tu..... Dio ne sco-pri Col..... tuo appa-
due; Thou hast the pow - er and thou wilt sub - due,..... heart, He..... is se - cure who fill'd with thy

fa. Tu Dio ne scopri Col tuo ap-pa-
heart. He is se - - cure who fill'd with thy

Rall.

f

rir, Tu sai l'a-f-flit - to Come blandir, Tu sai l'a-f-flit - to Co - me blan - dir Tu..... Dio ne
love, Lights up the way to regions above, Lights up the path - way to re - gions a - bove, He..... is se -

rir, Tu sai l'a-f-flit - to Come blandir, Co - - - me blan - - - dir, Tu Dio ne
love, Lights up the way to regions a - bove, to realms a - - - - bove, He is se - -

p

rir, All'apparir, Come blandir, Co - me blan - dir, Tu Dio ne
love, Lights up the way, to realms above, to realms a - - bove, He is se -

CHARITY (LA CARITA.)

Concluded.

scopri Col. tuo apparir Tu sai l'af-flit - - - to, Co-me blandir, Tu sai l'af-
cure, who, filled with thy love, Lights up the way to re-gions a-bove, Lights up the

Co - - - -
to

sco-pri All' ap - - pa - rir, All' ap - pa - rir, Come blandir.
cure, who, fill'd with thy love, Lights up the way to realms a - bove.

flit - to Come blan - dir E con - so - lar, E con - so - lar.
path - way to re - gions a - bove, to re - gions a - bove, to re - gions a - bove.

me blan - - - dir,
realms a - - - - bove.

Co - me blan - dir E con - so - lar, E con - so - lar.
to realms a - bove, to re - gions a - bove, to re - gions a - bove.

THE WIND.

211

Words by MARY B. C. SLADE.
Allegro moderato.

1. 2. 3. The wind, the wind, how gay it sings, The wind, the wind, how sweet it rings." The breeze, the breeze, it flies so free, The breeze, the breeze,

1. 2. 3. The wind, the wind, how gay it sings, The wind, the wind, how sweet it rings. The breeze, the breeze, it flies so free. The breeze, the

| | | | |
|------------------------------------|-----------------------------------|-------------------------------|---------------------------|
| 1. The wind, Oh! hear it rise, | The gen - tle, whisp'ring breeze. | Among the flowers it sighs, | And thro' the wav - ing |
| 2. The wind, Oh! hear it roar! | It sweeps adown the vale. | The for - est bows be - fore | The ris - ing, rush - ing |
| 3. Sweet breeze, so soft and mild, | Thy breath to us is dear; | Swift gale, so rude and wild, | Thou hast thy mis - sion |

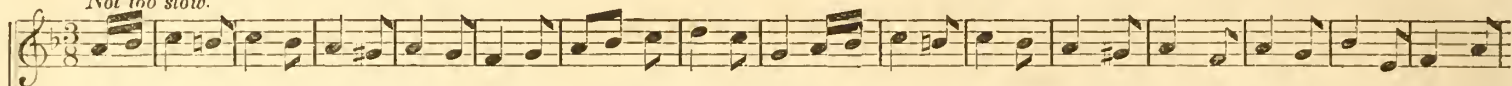
it shouts with glee, The gale, it hurries past; The gale, it speeds so fast; Oh! summer breeze, o'er land and seas, A wondrous way thou hast.

breeze, it shouts with glee, The gale, it hurries past, The gale, it speeds so fast. Oh! summer breeze, o'er land and seas, A wondrous way thou hast.

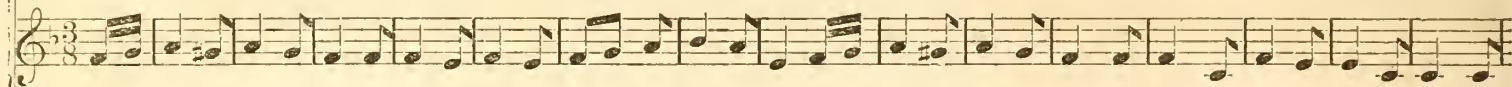
| | | | | |
|--------------------------|---|---|--|--|
| trees. gale; here. | In ca denec sweet and low, The waves with foam are white, One hand shall mark your way, | It mur-murs o'er the lea, The wind, with viewless hand, Shall trace your viewless path; | The rip - ples come and go Now hurls with an : gry might, Shall guide the Zephyr's play, | To meet it on the lea. The billows on the strand. Or bind the tempest's wrath. |
|--------------------------|---|---|--|--|

GOOD NIGHT, DEAR FRIENDS.

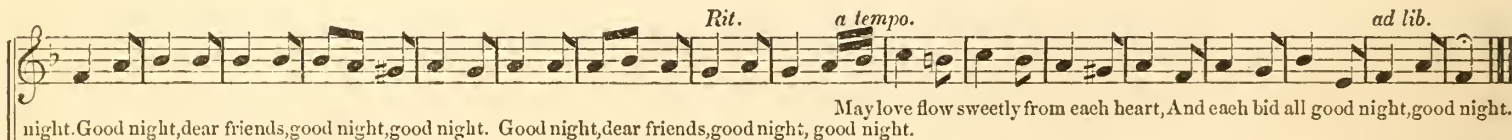
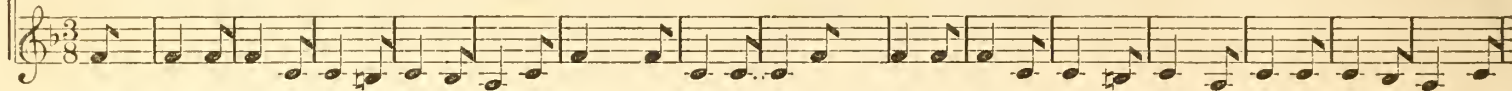
Altered from DONIZETTI.

Not too slow.

1. Good night, one song before we part, Of purest friendship and delight; May love flow sweetly from each heart, And each bid all good night, good



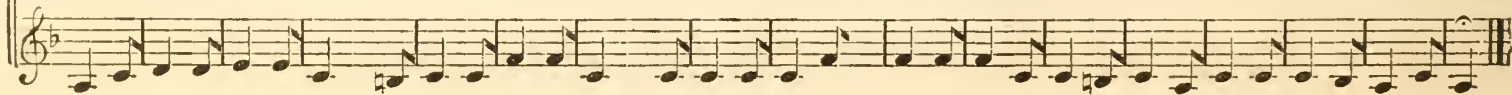
2. Good night, dear friends, may happy days Make every vision fair and bright, And each one bathe in golden rays, Where none will say good night, good



night. Good night, dear friends, good night, good night. Good night, dear friends, good night, good night. May love flow sweetly from each heart, And each bid all good night, good night.



night. Good night, dear friends, good night, good night. Good night, dear friends, good night, good night. And each will bathe in golden rays, Where none will say good night, good night.



PART IV.

213

SACRED MUSIC.

MORNING AND EVENING.

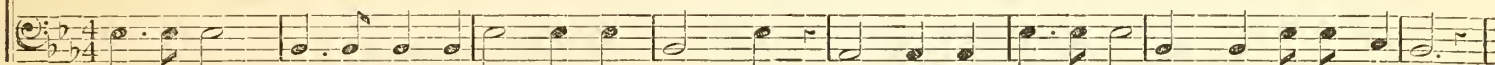
VON WEBER.



1. When the sun glo - rious-ly comes forth from the o - - cean, Mak - ing earth beau - ti - ful, chas - ing shadows a - way :



2. Now the hills in the west, the sun's tints all blend - ing, Show us how quick - ly fades all that on earth seems bright ;



Thus do we of - fer thee our prayer of de - vo - tion, God of the fa - ther-less, guide us, guard us to - day.



When to un - fad - ing realms our prayer is as - cend - ing, God of the fa - ther-less, guide us, guard us to-night.



THE LORD WILL COMFORT ZION.

W. O. PERKINS.

*Duet.**Andante. SOPRANO SOLO.*

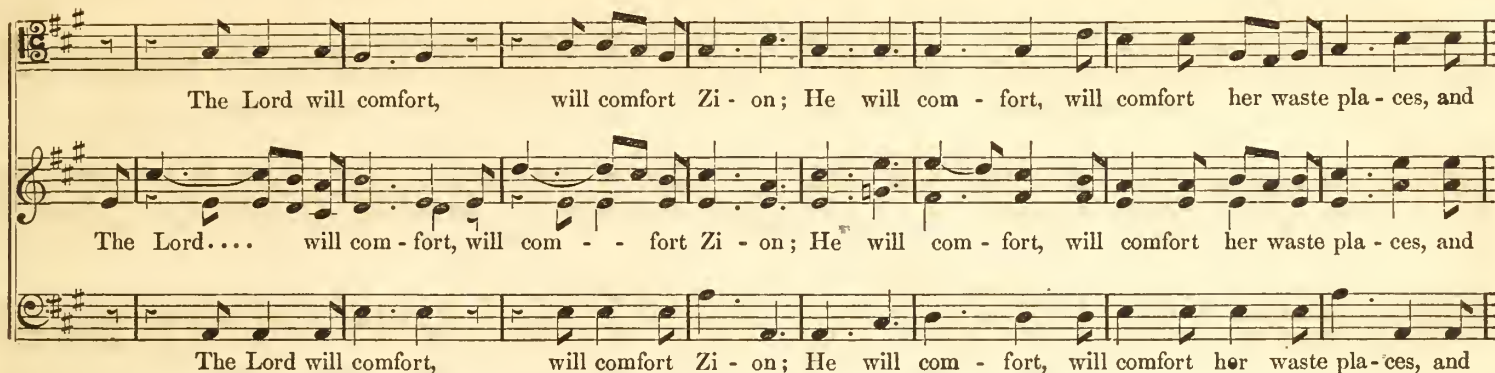
The Lord.... will com-fort, will com - - - fort Zi - on; He will com - fort, will comfort her waste pla - ces. The

The Lord will com - fort,

Lord..... will com - fort, will com - fort Zi - on; He will com - fort, will comfort her waste pla - ces.

THE LORD WILL COMFORT ZION. Continued.

215



The Lord will comfort, will comfort Zi - on; He will com - fort, will comfort her waste pla - ces, and

The Lord... will com - fort, will com - - fort Zi - on; He will com - fort, will comfort her waste pla - ces, and

The Lord will comfort, will comfort Zi - on; He will com - fort, will comfort her waste pla - ces, and

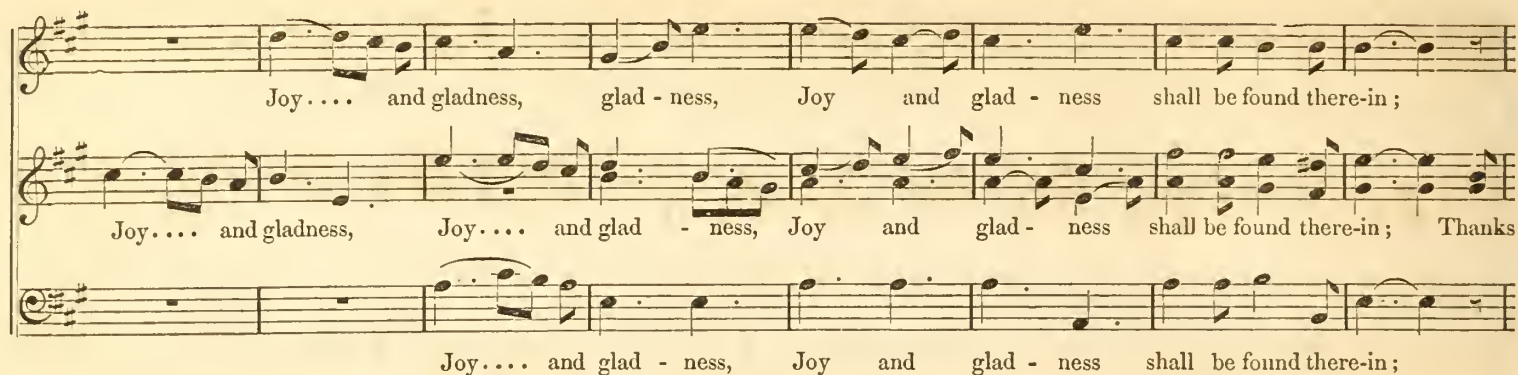
Faster.



make her like E - den, like the gar - den of the Lord. Joy and glad - ness shall be found there-in;

make her like E - den, Like the gar - den of the Lord. Joy.... and glad - ness shall be found there-in.

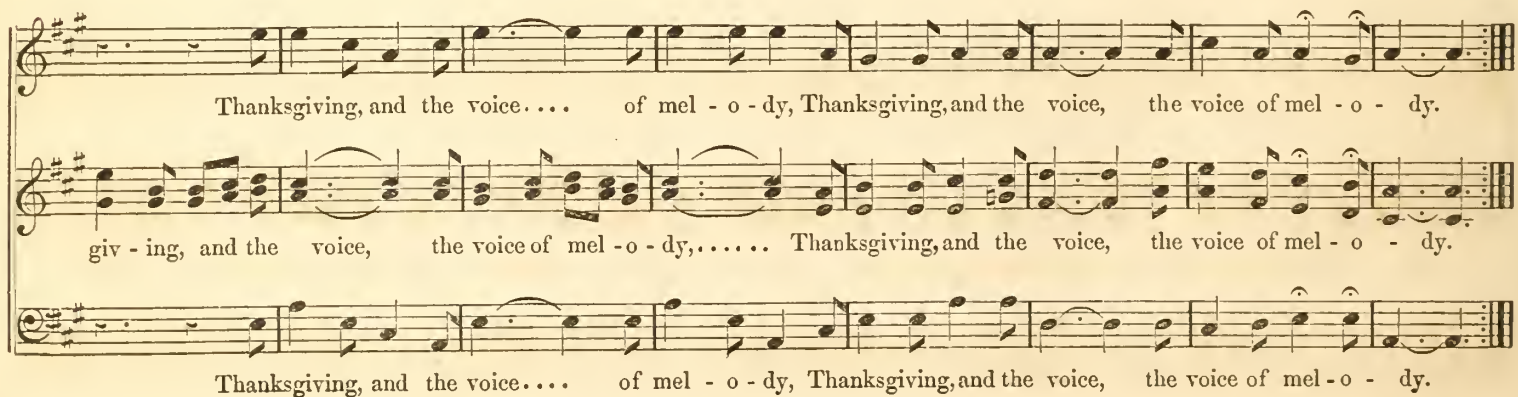
make her like E - den, like the gar - den of the Lord. Joy and gladness shall be found therein;

THE LORD WILL COMFORT ZION. Concluded.


Joy.... and gladness, glad - ness, Joy and glad - ness shall be found there-in ;

Joy.... and gladness, Joy.... and glad - ness, Joy and glad - ness shall be found there-in ; Thanks

Joy.... and glad - ness, Joy and glad - ness shall be found there-in ;



Thanksgiving, and the voice.... of mel - o - dy, Thanksgiving, and the voice, the voice of mel - o - dy.

giv - ing, and the voice, the voice of mel - o - dy,..... Thanksgiving, and the voice, the voice of mel - o - dy.

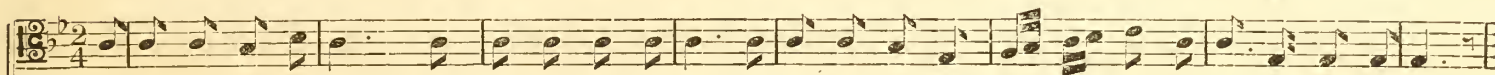
Thanksgiving, and the voice.... of mel - o - dy, Thanksgiving, and the voice, the voice of mel - o - dy.

CHRISTMAS ANTHEM.

217

Words by REV. DR. CHAPIN.

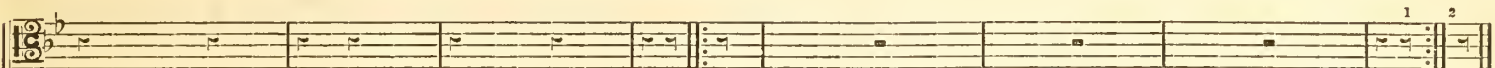
W. O. PERKINS.



Hark! hark! with harps of gold, What anthems do they sing? The radiant clouds have backward roll'd, And angels smite the string.



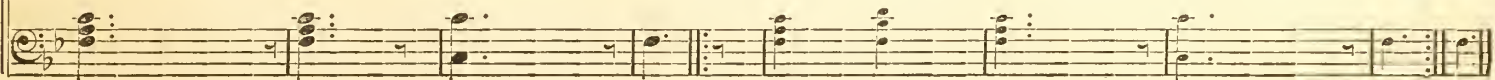
Hark! hark! with harps of gold, What anthems do they sing? The radiant clouds have backward roll'd, And angels smite the string.

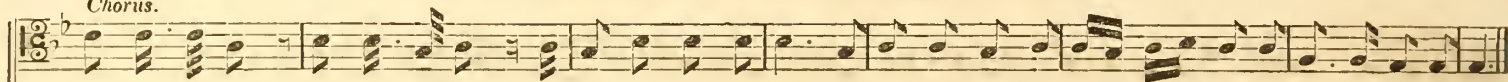


Duett.

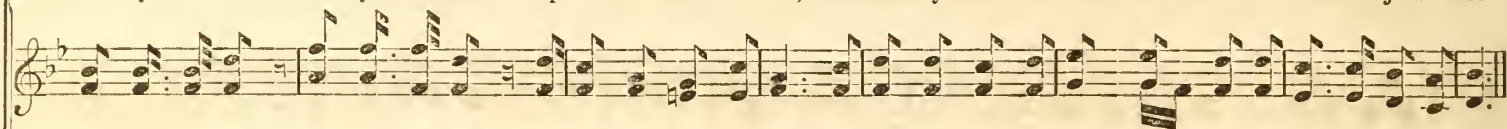


"Glo-ry to God!" bright wings Spread glist'ning and a - far, And on the hallowed rapture rings From cir-cling star to star. star.

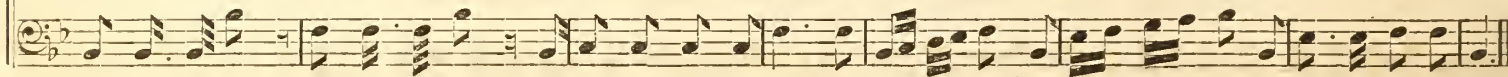


Chorus.

"Glo - ry to God!" "Glo-ry to God!" repeat the earth and sea, And ev' - ry wind and bil - low fleet Bears on the ju-bi - lee.



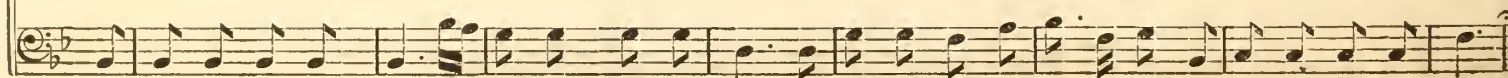
"Glo - ry to God!" "Glo-ry to God!" repeat the earth and sea, And ev' - ry wind and bil - low fleet Bears on the ju-bi - lee.

*Slower.*

Where Hebrew bard hath sung, Or ancient prophet trod, Each ho - ly spot hath found a tongue, "Let Glo-ry be to God!"



Where Hebrew bard hath sung, Or ancient prophet trod, Each ho - ly spot hath found a tongue, "Let Glo-ry be to God!"



CHRISTMAS ANTHEM.

Continued.

219

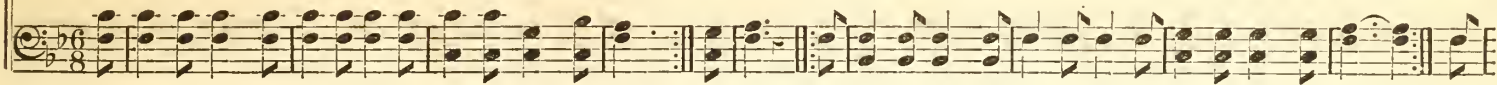
Solo, or a few voices.



1. Soft swells the mu - sie now A - long that shining choir. What words of heav'nly birth Thrill deep our hearts a - gain.
Each ser - aph bends his brow, And breathes up - on his lyre, And fall un - to the earth..... "Peace



Soft swells the mu - sie now along That shining an - gel choir. What joyous words of heavenly birth, Thrill deep our hearts a - gain.
And every ser-aph bends his brow, And breathes upon.....his lyre, And falls like dewdrops to the earth..... "Peace



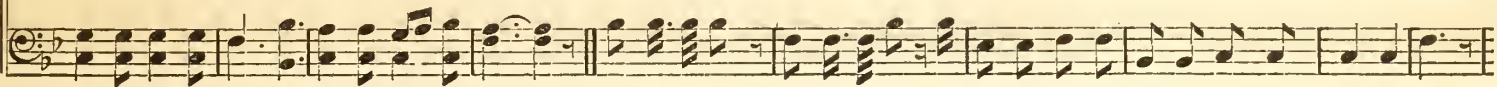
Rit e dim.



and good will to men!" "Peace and good will to men!" "Glo - ry to God!" "Glory to God!" We hail the joyful morn With ev' - ry golden string.



and good will to men!" "Peace and good will to men!" "Glo - ry to God!" "Glory to God!" We hail the joyful morn With ev' - ry golden string. For



CHRISTMAS ANTHEM. Concluded.

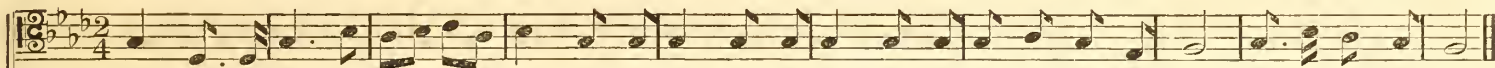
un - to us is born, For un - to us is born A Saviour and a King! "Glory! Glo - ry! Glory to God!" "Glory! Glory! For

un - to us is born a Saviour, A Saviour and a King! a Saviour and a King! "Glo - ry to God!" "Glo-ry to God!"

"COME UNTO ME. ALL YE THAT LABOR."

221

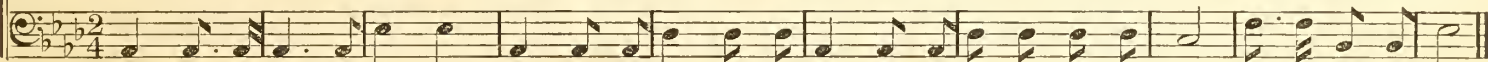
W. O. PERKINS.



Come un - to me, all ye that la - bor and are heavy la - den, And I will give you rest, I will give you rest.



Come un - to me, all ye that la - bor and are heavy la - den, And I will give you rest, I will give you rest.



Take my yoke up-on you, and learn of me, Take my yoke up-on you, and learn of me, For I am meek and low - ly of



Take my yoke up-on you, and learn of me, Take my yoke up-on you, and learn of me, For I am meek and low - ly of



And learn of me,

And learn of me,

"COME UNTO ME, ALL YE THAT LABOR."



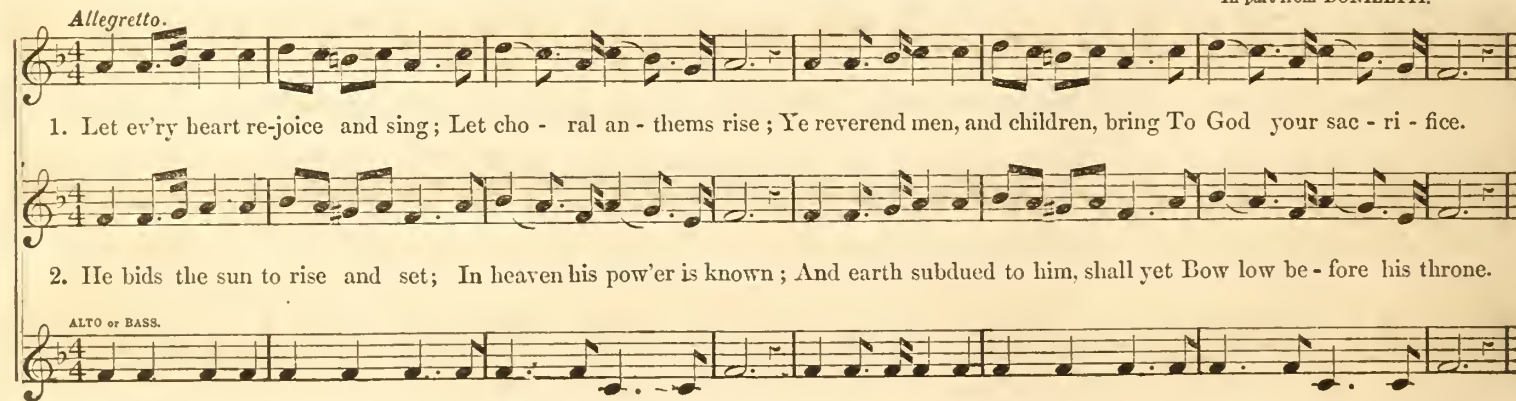
heart, And ye shall find rest un - to your souls. Come un - to me, Come un - to me, And ye shall find rest un - to your souls.

heart, And ye shall find rest un - to your souls. Come un - to me, Come un - to me, And ye shall find rest un - to your souls.

LET EVERY HEART REJOICE AND SING.

In part from DONIZETTI.

Allegretto.



1. Let ev'ry heart re-joice and sing; Let cho - ral an - thems rise; Ye reverend men, and children, bring To God your sac - ri - fice.

2. He bids the sun to rise and set; In heaven his pow'er is known; And earth subdued to him, shall yet Bow low be - fore his throne.

ALTO or BASS.

LET EVERY HEART REJOICE AND SING.

Concluded.

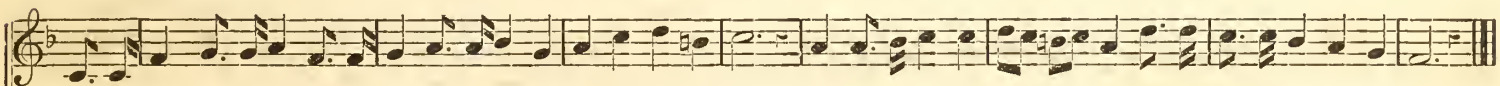
223



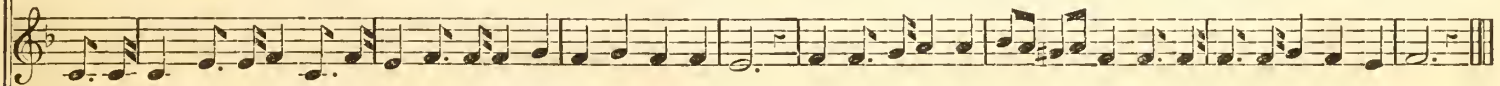
For he is good, the Lord is good, And kind are all his ways: With songs and hon-ors sounding loud, The Lord Je - ho-vah praise.



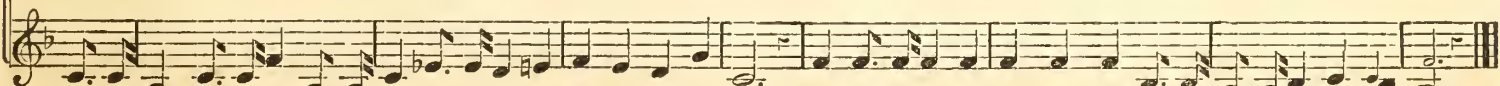
For he is good, the Lord is good, And kind are all his ways: With songs and hon-ors sounding loud, The Lord Je - ho-vah praise.



While the rocks and the rills, While the vales and the hills, A glorious anthem raise, Let each prolong the grateful song, And the God of our fathers praise.



While the rocks and the rills, While the vales and the hills, A glorious anthem raise, Let each prolong the grateful song, And the God of our father's praise.



Small notes for Bass.

SOFTLY NOW THE LIGHT OF DAY.

From DONIZETTI.

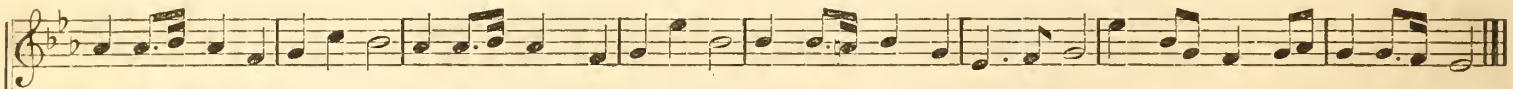


1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from labor free, Lord, I would commune with thee.

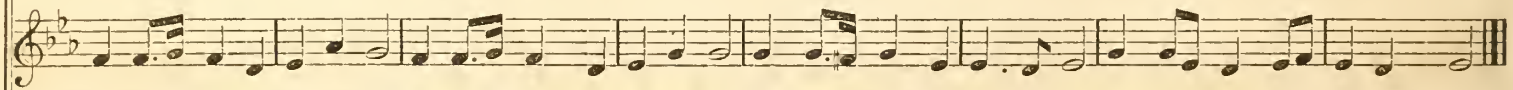


2. Soon for me the light of day Shall for - ev - er pass a - way; Then, from sin and sorrow free, Take me, Lord, to dwell with thee.

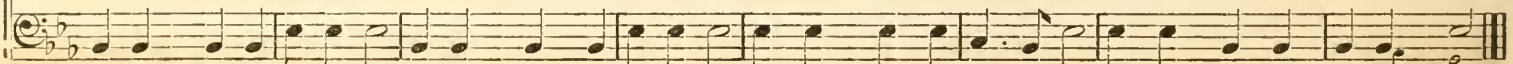
Bass or Alto.



Thou, whose all pervading eye Naught escapes without, within, Par - don each in - firm - i - ty, O - pen fault and se - cret sin.



Thou who, sinless, yet hast known All of man's in - firm - i - ty, Down from thine e - ter - nal throne, Je - sus look with pitying eye.



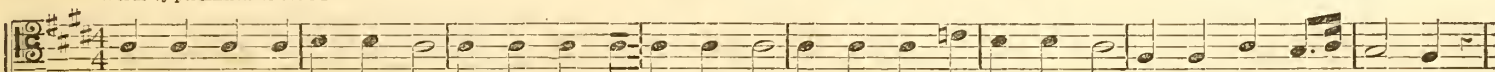
Small notes for Alto.

I WILL SEEK MY FATHER.

225

Words by permission of ROOT & CADY.

From BLUMENTHAL.

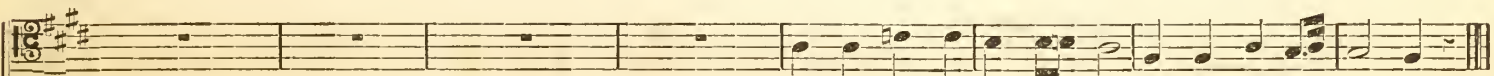
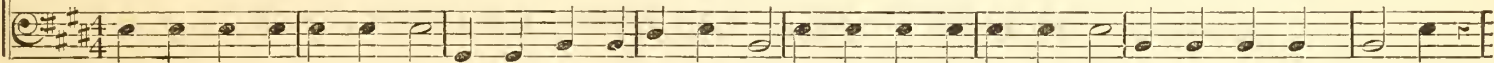


1. When the morn is bright and fair, When sweet songsters charm the air, I will lift my heart in pray'r, I will seek my Fa - ther.

2. In the sol - i - tude a - part, In the wil-der-ness or mart, Oh, my sore - ly-tempted heart, I will seek my Fa - ther.



3. When the evening sun is red, When each blossom droops its head, Kneeling low be-side my bed, I will seek my Fa - ther.

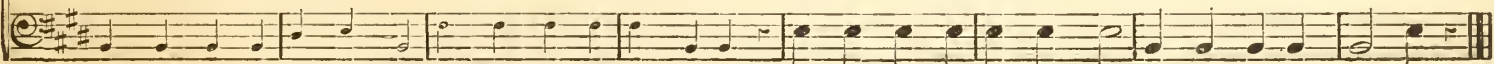


Lest my feet should go astray, From his pure and perfect way; Lest I grieve him as I may, I will seek my Fa - ther.

In the darkness, as the day, He shall be my guide and stay; I will lean on him al - way; I will seek my Fa - ther.



That I slumber in his care, Shielded from each harmful snare, And for life or death prepare; I will seek my Fa - ther.



CHANT. ABIDE WITH ME.

W. O. P.

1. Abide with me! fast falls the eventide, The darkness deepens, Lord, with me a - bide! When other helpers fail, and comforts flee, Help of the helpless, O, a - bide with me!

2. Swift to its close ebbs out life's little day, Earth's joys grow dim, its glories pass a - way; Change and decay in all around I see, Thou never changest, O, a - bide with me!

3. I need thy presence every passing hour; What tempter's power? Who like thyself my guide and stay can be? Lord, till life closes, O, a - bide with me!

CHANT. THE SILENT LAND.

W. O. P.

1. Into the silent land, Ah! who shall..... lead us thither? Clouds of the evening sky more thickly..... gather.

2. Into the silent land, To you, ye boundless regions of..... all per - fection! Tender morning visions of beauteous..... souls!

3. O land! O land! For all the brok - en hearted; The mildest herald by our fate allot - - - - - ted,

And shattered wrecks lie thicker on the strand! Who leads us with a gentle.... hand, Whither, O whither, Into the.. si - lent land?

Eterni - - - - - ty's own hand! Who in life's battle firm doth... stand, Shall bear hope's tender blos - si - lent land.

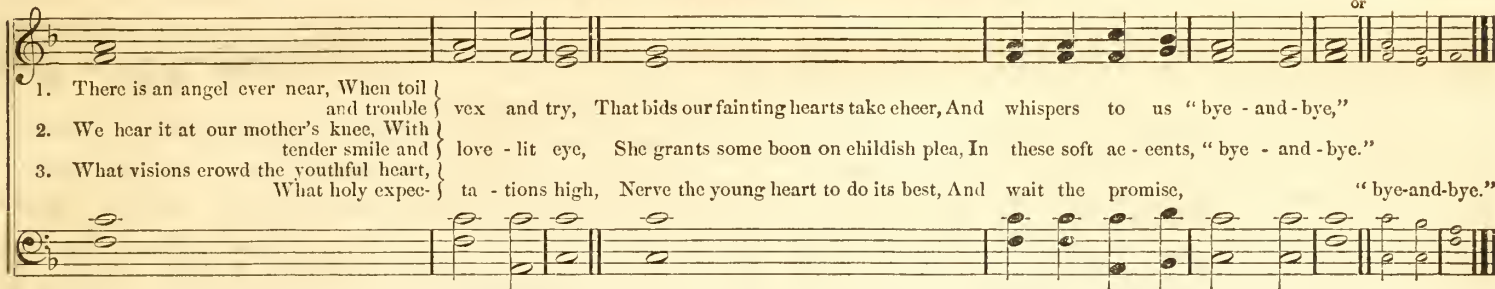
Beckons, and with inverted..... torch doth stand, To lead us with a gentle..... hand, Into the land of the great depart - ed, Into the si - lent land.

CHANT. "BYE-AND-BYE."

227

W. O. P.

or



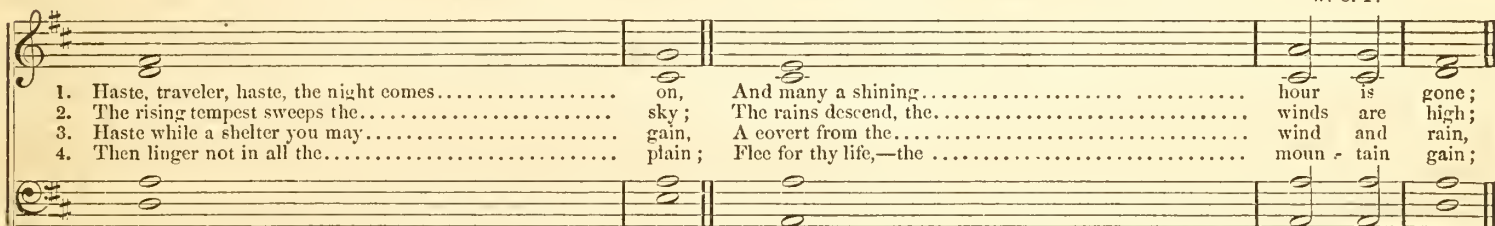
1. There is an angel ever near, When toil }
and trouble } vex and try, That bids our fainting hearts take cheer, And whispers to us "bye - and - bye,"

2. We hear it at our mother's knee, With }
tender smile and } love - lit eye, She grants some boon on childish plea, In these soft ac - cents, "bye - and - bye."

3. What visions crowd the youthful heart, }
What holy expec - } ta - tions high, Nerve the young heart to do its best, And wait the promise, "bye-and-bye."

CHANT HASTE, TRAVELER HASTE.

W. O. P.

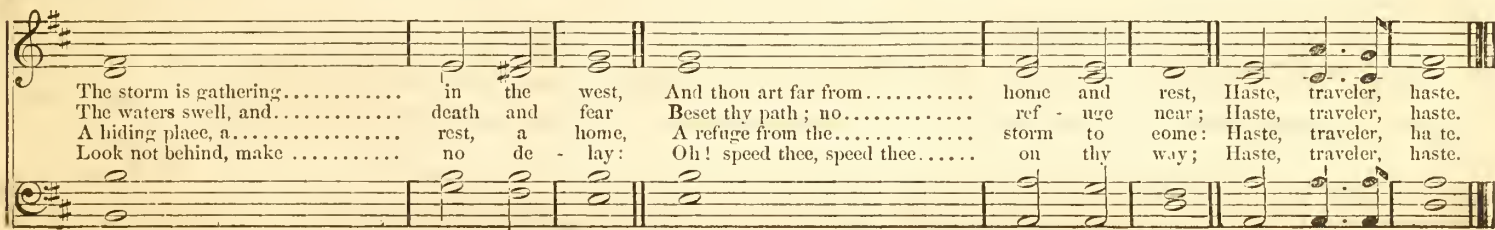


1. Haste, traveler, haste, the night comes..... on, And many a shining..... hour is gone;

2. The rising tempest sweeps the..... sky; The rains descend, the..... winds are high;

3. Haste while a shelter you may..... gain, A covert from the..... wind and rain;

4. Then linger not in all the..... plain; Flee for thy life,—the moun - tain gain;



The storm is gathering..... in the west, And thou art far from..... home and rest, Haste, traveler, haste.

The waters swell, and..... death and fear, Beset thy path; no..... ref - uge near; Haste, traveler, haste.

A hiding place, a..... rest, a home, A refuge from the..... storm to come: Haste, traveler, ha te.

Look not behind, make no de - lay: Oh! speed thee, speed thee..... on thy way; Haste, traveler, haste.

CHANT. COME TO ME.

W. O. PERKINS.

1. With tearful eyes I look around, Life seems }
 a dark and and } stor - my sea; Yet, 'midst the gloom I hear a sound, }
 2. It tells me of a place of rest—It tells me } a heavenly } whis - per, come to me.
 where my } soul may flee; Oh! to the weary, faint, opprest, how }
 3. When nature shudders, loth to part from } sweet the } bid - ding, come to me.
 all I love, en- } joy, and see, When a faint chill steals o'er my heart, }
 4. Come, for all else must fail and die, earth } a sweet voice } ut - ters come to me.
 is no resting } place for thee; Heavenward direct thy weeping eye, I }
 5. O voice of mercy! voice of love! In con- } am thy } por - tion, come to me.
 flict, grief, and } ag - o - - ny, Support me, cheer me from above! }
 and gently } whis - per, come to me.

CHANT. THE REAPER AND THE FLOWERS.

Words by H. W. LONGFELLOW.

W. O. PERKINS.

Words by H. W. LONGFELLOW. Music by W. G. FERRIS.

1. There is a Reaper whose name is Death, and with his sickle keen, He reaps the bearded grain at a breath, and the flow'rs that grow be-tween.

2. "Shall I have naught that is fair," said he,
"Have naught but the | bearded | grain;
Though the breath of these flowers is sweet to me,
I will | give—them | back—a | gain."
3. He gazed at the flowers with tearful eyes,
He kissed their | drooping | leaves;
It was for the Lord of Paradise,
He | bound them | in his | sheaves.
4. "My Lord hath need of these flowerets gay,"
The Reaper | said, and | smiled;
Dear tokens of the earth are they,
Where | he was | once a | child.

5. They shall all bloom in fields of light,
Transplanted | by my | care;
And saints, upon their garments white,
These | sacred | blossoms | wear.
6. And the mother gave, in tears and pain,
The flowers she | most did | love;
She knew she should find them all again
In the | fields of | light a- |bove.
7. O, not in cruelty, not in wrath,
The Reaper | came that | day;
'Twas an angel visited the green earth,
And | took the | flowers--a- | way.

CHANT. PRAISE THE LORD. . ANTIPHONAL.

229

W. O. PERKINS.

Solo or Semi-Chorus. (By Teacher or Teachers.)

1st Response. (By Scholars.)

1. O, all ye works of the Lord, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 3. O, ye heavens, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 5. O, all ye powers of the Lord, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 7. O, ye stars of heaven, . . bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 9. O, ye winter and summer, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 11. O, ye nights and days, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 13. O, ye lightnings and clouds, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.
 15. O, ye children of men, bless ye the Lord. Praise him and mag - ni - fy him for - ev - er.

Solo or Semi-Chorus.

2d Response.

All.

2. O, ye angels of the Lord, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 4. O, ye waters that are }
 above the firmament, } bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 6. O, ye sun and moon, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 8. O, ye showers and dew, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 10. O, ye dews and frosts, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 12. O, ye light and darkness, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 14. O, all the earth, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er.
 16. O, ye servants of the Lord, bless ye the Lord, Praise him and mag - ni - fy him for - ev - er. A - men.

CHANT. I WILL LIFT UP MINE EYES.

*Teachers, or 1st Division.**Scholars, or 2d Division.*

1. I will lift up mine eyes unto the hills from whence cometh my help. My help cometh from the Lord, who made | heaven and | earth.

2. He will not suffer thy foot to be moved; he }
that keepeth thee } will not slumber. Behold he that keepeth Israel, shall not | slumber—nor | sleep.

3. The Lord is thy keeper; the Lord is thy }
shade upon thy } right — hand. The sun shall not smite thee by day, }
nor the } | moon by | night.

4. The Lord shall preserve thee from all evil; }
he shall pre- } serve thy soul. The Lord shall preserve thy going out }
and thy coming in, from this time }
forth, and even for- } | ev - er | more. A - men.

CHANT. THE LORD'S PRAYER.

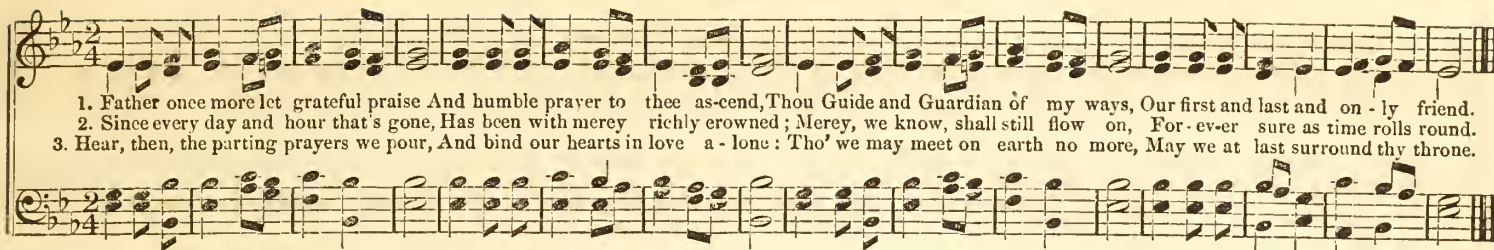
1. Our Father who art in heaven, hallowed | be thy | name, Thy kingdom come, thy }
will be done in | } earth as it | is in | heaven.

2. Give us this day our | dai - ly | bread, And forgive us our tres- }
passes as we forgive | } those who | trespass a-against us.

3. And lead us not into temptation, but de - liver... us from | evil, For thine is the kingdom, }
and the power, and the } glory... for - ever... and ever. A - men.

HAMBURG. L. M.

231



1. Father once more let grateful praise And humble prayer to thee as-cend, Thou Guide and Guardian of my ways, Our first and last and on - ly friend.
 2. Since every day and hour that's gone, Has been with mercy richly crown'd; Mercy, we know, shall still flow on, For-ev-er sure as time rolls round.
 3. Hear, then, the parting prayers we pour, And bind our hearts in love a - lone: Tho' we may meet on earth no more, May we at last surround thy throne.

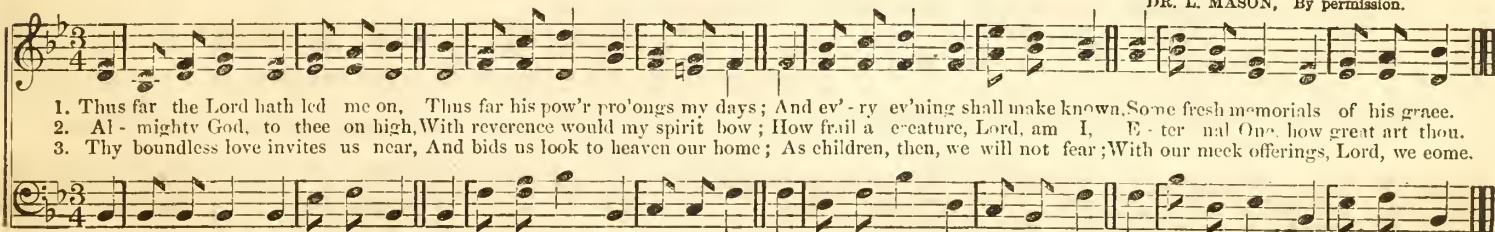
OLD HUNDRED. L. M.



1. Be thou, O God, ex - alt - ed high; And as thy glory fills the sky, So let it be on earth displac'd, Till thou art here, as there obeyed.
 2. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deemer's name be sung, Thro' ev' - ry land, by ev' - ry tongue.

HEBRON. L. M.

DR. L. MASON, By permission.



1. Thus far the Lord hath led me on, Thus far his pow'r pro'ongs my days; And ev' - ry ev'ning shall make known, Some fresh memorials of his grace.
 2. Al - mighty God, to thee on high, With reverence would my spirit bow; How frail a creature, Lord, am I, E - ter - nal One, how great art thou.
 3. Thy boundless love invites us near, And bids us look to heaven our home; As children, then, we will not fear; With our meek offerings, Lord, we come.

DOVER. L. M

W. O. P.

Andante.

1. How blest the righteous, when he dies! When sinks a weary soul to rest! How mildly beam the elos-ing eyes! How gently heaves th' expiring breast.
2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gently shuts the eye of day; So dies a wave a-long the shore.

JERUSALEM THE GOLDEN.

EWING.

1. Je - ru - sa - lem the gold - en! With milk and honey blest; Beneath thy eon - tem - pla - tion, Sink heart and voice op - prest.
2. They stand, those halls of Zi - on, All ju - bi-lant with song, And bright with many an an - gel, And all the martyr throng;
3. There is the throne of Da - vid; And there from care released, The shout of them that triumph, The song of them that feast;

I know not, Oh! I know not What joys a - wait us there; What ra - dian-cy of glo - ry, What bliss beyond compare.
The Prince is ev - er near them, The day - light is se-rene; The pas-tures of the bless - ed Are decked in glorious sheen.
And they, who with their Lead-er Have con-quired in the fight, For ev - er and for ev - er Are clad in robes of white.

"NEARER, MY GOD, TO THEE.

233

By permission of Proprietors.

1. Near-er, my God, to thee, Nearer to thee! Ev'n tho' it be a cross that raiseth me, Still all my song shall be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.
 2. Tho' like a wander-er, Daylight all gone, Darkness be o-ver me, My rest a stone, Yet in my dreams I'd be, Nearer, my God, to thee, Nearer, my God, to thee, Nearer to thee.

SICILY.

Moderato.

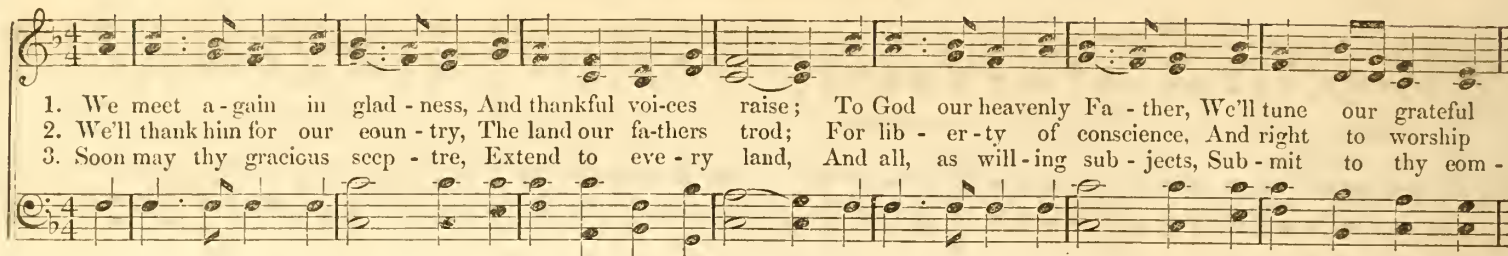
1. Lord, dis-miss us with thy bles-ing, Fill our hearts with joy and peace; { Let us each thy peace pos-sess-ing, Tri-umph in re-deem-ing grace: }
 { Oh, re-fresh us, oh, re-fresh us, Trav-'ling thro' this wil-der-ness! }
 2. Thanks we give and ad-o-ra-tion, For thy Gos-pel's joy-ful sound: { May the fruits of thy sal-va-tion, In our hearts and lives a-bound: }
 { May thy pres-ence, may thy presence, With us ev-er-more be found. }

WARD.

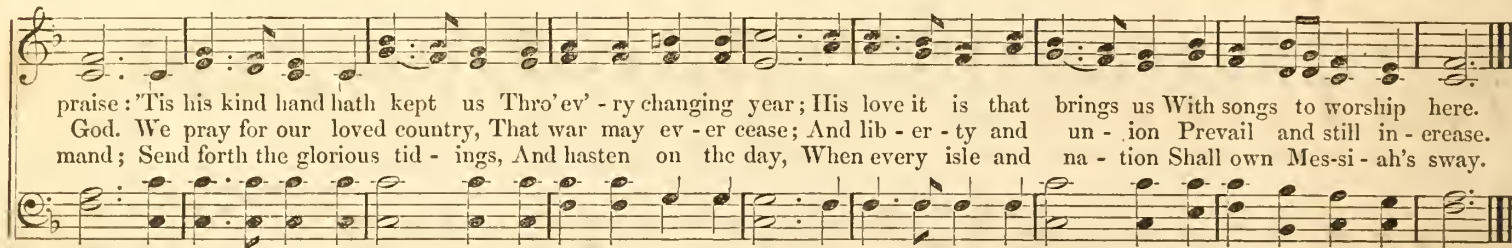
Arr. by L. MASON.

1. There is a stream whose gentle flow Supplies the ci-ty of our God; Life, love, and joy still glid-ing thro', And wat'ring our di-vine a-bode.
 2. That sacred stream, whose holy fount Does all our raging fears con-trol; Sweet peace thy promis-es af-ford, And give new strength to fainting souls.

OPENING HYMN.



1. We meet a - gain in glad - ness, And thankful voi - ces raise; To God our heavenly Fa - ther, We'll tune our grateful
 2. We'll thank him for our coun - try, The land our fa - thers trod; For lib - er - ty of conscience, And right to worship
 3. Soon may thy gracious shep - tre, Extend to eve - ry land, And all, as will - ing sub - jects, Sub - mit to thy com -



praise: 'Tis his kind hand hath kept us Thro' ev - ry changing year; His love it is that brings us With songs to worship here.
 God. We pray for our loved country, That war may ev - er cease; And lib - er - ty and un - ion Prevail and still in - crease.
 mand; Send forth the glorious tid - ings, And hasten on the day, When every isle and na - tion Shall own Mes - si - ah's sway.

FATHER OF MERCIES.



1. Father of Mercies, hear thy children calling. Protect us, Saviour, Save us from falling, Humbly we bow to thee, Look on us tenderly, And save us, God of love.
 2. As thro' this world of sin, filled with temptation; Sadly we wander, Send thy salvation; Teach us to trust in thee, And faithful children be, Keeping thy laws, great God.

PRAISE. C. M.

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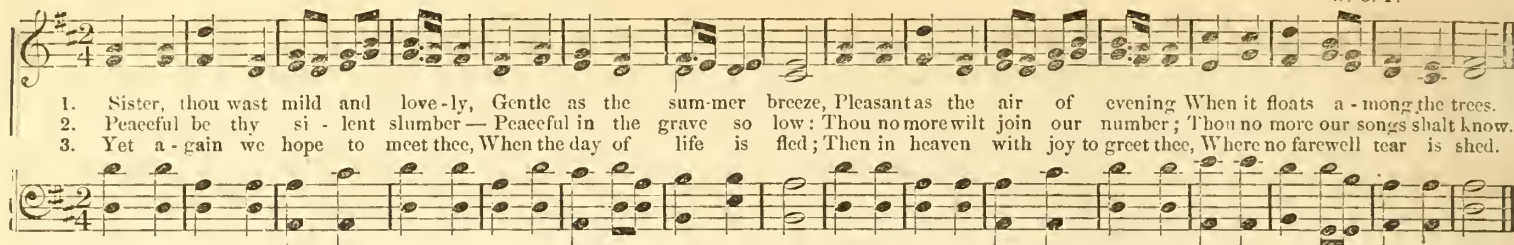
1. Al-mighty Father, heav'nly King! Who rul'st the world above; Ac-cept the tribute now we bring Of grat - i - tude and love.
 2. To thee each morning when we rise, Our earthly vows we pay; And ere the night hath closed our eyes, We thank thee for the day.
 3. Our Saviour, ev - er good and kind, To us his word has given; That we may seek and sure - ly find The path that leads to heaven.

PETERBORO'. C. M.

1. In the glad morn of life when youth With generous ardor glows, And shines in all the fairest charms, That beau - ty can disclose;
 2. Deep on thy soul, before its powers Are yet by vice enslaved,—Be thy Cre - a - tor's loft - y name And char - ac - ter engraved.
 3. True wisdom ear - ly sought and gained, In age will give thee rest; O then, improve the morn of life, To make its evening blest.

SLADE. C. M.

1. We bless thee Lord, our God and King, The gracious and the good, Who gives to eve - ry liv - ing thing Its needful dai - ly food.
 2. God sets the glorious sun in heaven, By day to give us light; And draws the star - ry shades of even Around us eve - ry night.
 3. His ear is o - pen to our pray'r, His mercy nev - er fails; And we may sing his ten - der care, For still his love pre - vails.
 4. In him may youthful hearts rejoice, And hal - le - lu - jahs sing; While men of might lift up their voice To bless our God and King.

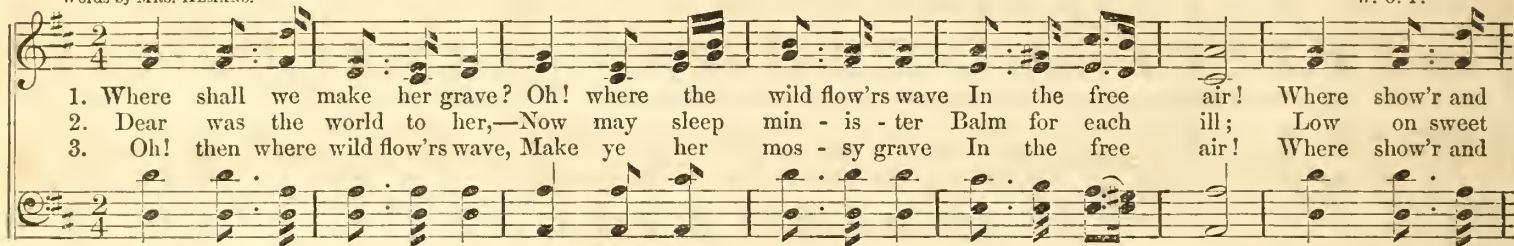


1. Sister, thou wast mild and love-ly, Gentle as the sum-mer breeze, Pleasant as the air of evening When it floats a-mong the trees.
 2. Peaceful be thy si-lent slumber—Peaceful in the grave so low: Thou no more wilt join our number; Thou no more our songs shalt know.
 3. Yet a-gain we hope to meet thee, When the day of life is fled; Then in heaven with joy to greet thee, Where no farewell tear is shed.

WHERE SHALL WE MAKE HER GRAVE?

Words by MRS. HEMANS.

W. O. P.



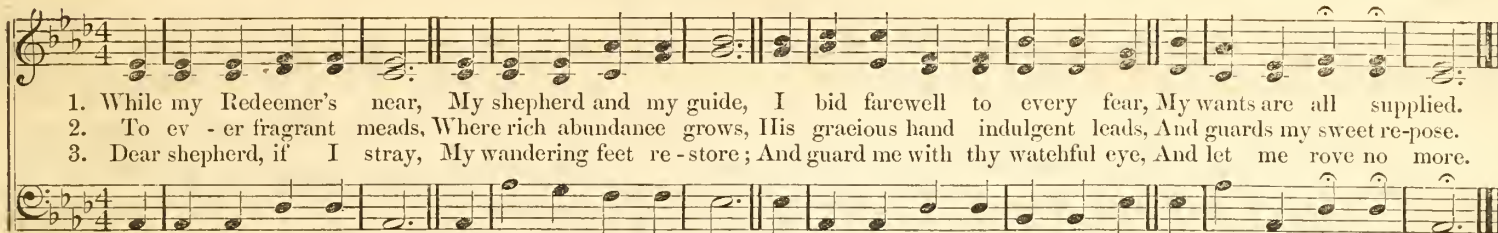
1. Where shall we make her grave? Oh! where the wild flow'rs wave In the free air! Where show'r and
 2. Dear was the world to her,—Now may sleep min-is-ter Balm for each ill; Low on sweet
 3. Oh! then where wild flow'rs wave, Make ye her mos-sy grave In the free air! Where show'r and



sing-ing bird, 'Midst the young leaves are heard,—There, lay her there! There, lay her there!
 na-ture's breast, Let the meek heart find rest, Deep, deep and still! Deep, deep and still!
 sing-ing bird, 'Midst the young leaves are heard,—There, lay her there! There, lay her there!

SHEPHERD.

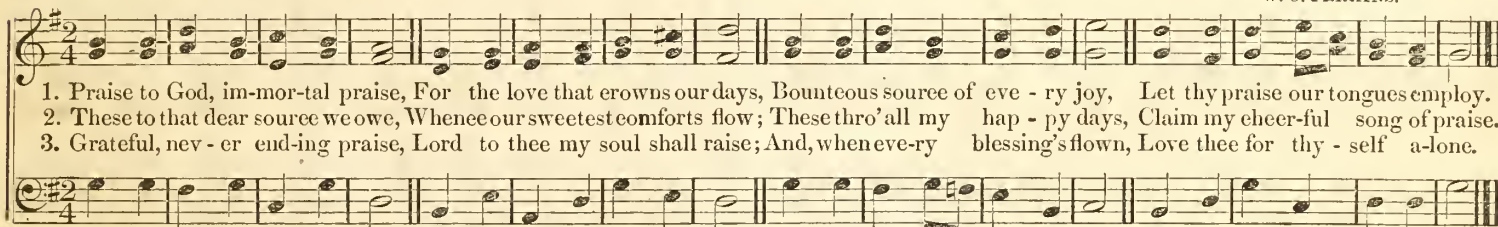
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1. While my Redeemer's near, My shepherd and my guide, I bid farewell to every fear, My wants are all supplied.
 2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand indulgent leads, And guards my sweet re- pose.
 3. Dear shepherd, if I stray, My wandering feet re - store; And guard me with thy watchful eye, And let me rove no more.

PUTNAM.

W. O. PERKINS.



1. Praise to God, im-mor-tal praise, For the love that crowns our days, Bounteous source of eve - ry joy, Let thy praise our tongues employ.
 2. These to that dear source we owe, Whence our sweetest comforts flow; These thro' all my hap - py days, Claim my cheer-ful song of praise.
 3. Grateful, nev - er end-ing praise, Lord to thee my soul shall raise; And, when eve-ry blessing's flown, Love thee for thy - self a-lone.

PLEYEL'S HYMN.



1. Let us join our God to bless, Gratefully his care con - fess; Of his bounties we have shared, He our lives has kindly spared.
 2. Spared again in school to meet; Spared to bow at Jesus' feet; Spared to see this ho - ly day: With our teachers sing and pray.
 3. Now we meet to read the word, Word of Christ our King and Lord; Lord who died that we might live—Then to him our service give.

AMERICA.

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive coun - try! thee—Land of the no - ble free, Thy name I love; I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal

fa - thers died; Land of the pil - grim's pride; From ev' - ry moun - tain - side, Let free - dom ring.
 rocks and rills, Thy woods and templed hills; My heart with rap - ture thrills, Like that a - bove.
 tongues a - wake, Let all that breathe par - take, Let rocks their si - lence break, The sound pro - long.

OLMUTZ. S. M.

1. My Maker and my King! To thee my all I owe; Thy Sov'reign bounty is the spring Whence all my blessings flow.
 2. Thou ev - er good and kind! A thousand reasons move, A thousand ob - li - gations bind My heart to grate - ful love.
 3. Thy goodness like the sun Dawned on my ear - ly days, Ere in - fant rea - son had be - gun To form my lips to praise.
 4. O Let thy grace in - spire My soul with strength divine; Let all my powers to thee as - pire, And all my hopes be thine.

I CANNOT CALL HER MOTHER.

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W. P. CHAMBERLIN. By permission.

1. The marriage rite was o-ver, and though I turned a - side, To keep the guests from seeing, the tears I could not hide; I
 2. She is a fair young creature, with meek and gentle air, With blue eyes soft and loving, and sun - ny silk - en hair; I
 3. To-night I heard her singing, the song I used to love, When its dear notes were uttered, by her who sings a - bove: It
 4. My fa - ther in the sunshine of hap - py days to come, May half forget the shadow, that darkened our dear home; His
 5. They've borne my mother's picture, from its accustomed place, And set beside my father a younger, fair - er face; They've

Last verse.

wreath'd my face in smiling, and led my lit - tle brother, To greet my father's chosen, but I could not call her mother.
 know my father gives her, the love he bore a - nother, But if she were an angel, I could not call her mother.
 grieved my heart to hear it, my tears I could not smother, For eve - ry tone was hallowed, by the dear voice of my mother.
 heart no more is lonely, but I and lit - tle brother, Must still be or - phan children, God gives us but one mother.
 made her dear old chamber the boudoir of a - nother, But I will not for - get thee,

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A decorative border of leaves and berries frames the title. The leaves are detailed with veins, and the berries are small and round. The border is symmetrical and ornate.

Measured Breath

by W. O. PERKINS

BOSTON:

C. J. Russell & Company, 126 Tremont Street.